

V O G U E



**SPRING MILLINERY
FABRICS**

FEBRUARY • 1 • 1934

PRICE 35 CENTS

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PUBLICATIONS, INC.

★



Water-color painted for the French Line by PIERRE ROY

B O U Q U E T


EVEN the names of the great wines of France breathe an aroma of sun-drenched vineyards. . . . *Château Yquem, Chambertin, Hospices de Beaune, Veuve Clicquot.* . . . And so through the roll-call of splendid and fabulous vintages!

With a ceremony prescribed by tradition (treasured even through the Cocktail Age) these wines are served, and reverently consumed, aboard French Line ships. The *sommelier*, that genial mentor, bears in the cradled bottle. The cork is drawn with a deft flourish . . . the nectar poured with a conjurer's skill. You lift your glass, twirl it, inhale the *bouquet*. . . . Then, and then only, do you salute your palate with the first, incredible sip!

If the aesthetics of wine strike you as a pleasant study, consider the delights of French Line cuisine as a supplementary research. Who but a French chef knows four hundred and twenty ways of preparing a filet of sole? And where but in a French

milieu can he do full justice to his calling? Cherish the thought of cold *langouste* accompanied by Chablis 1921. Truffled capon plus Château Lafite 1923. With the crowning *soufflé*, a Champagne, *demi-sec*, to be continued after dinner. A profound and moving subject this . . . with infinite possibilities!

Your life on France-Afloat can be nothing less than Epicurean. The gracious atmosphere . . . the perfect service (English-speaking) . . . the space and modernity. The *bouquet*, in short, of informed and civilized living. (And behind all this is staunch Breton seamanship, rooted in a tradition centuries old.) Your travel agent will be glad to help you plan a French Line trip, without charge. . . . French Line, 19 State Street, New York City.

French Line 

ILE DE FRANCE, February 3, March 24, April 14, May 5 and 26, June 16 • PARIS, February 17, March 17, April 7 and 28, May 19, June 9 • CHAMPLAIN, February 10, March 3, April 3 and 21, May 12, June 2 • LAFAYETTE, March 10, May 16, June 13

Best's Sports Specialties

FOR TOWN AND RESORT WEAR



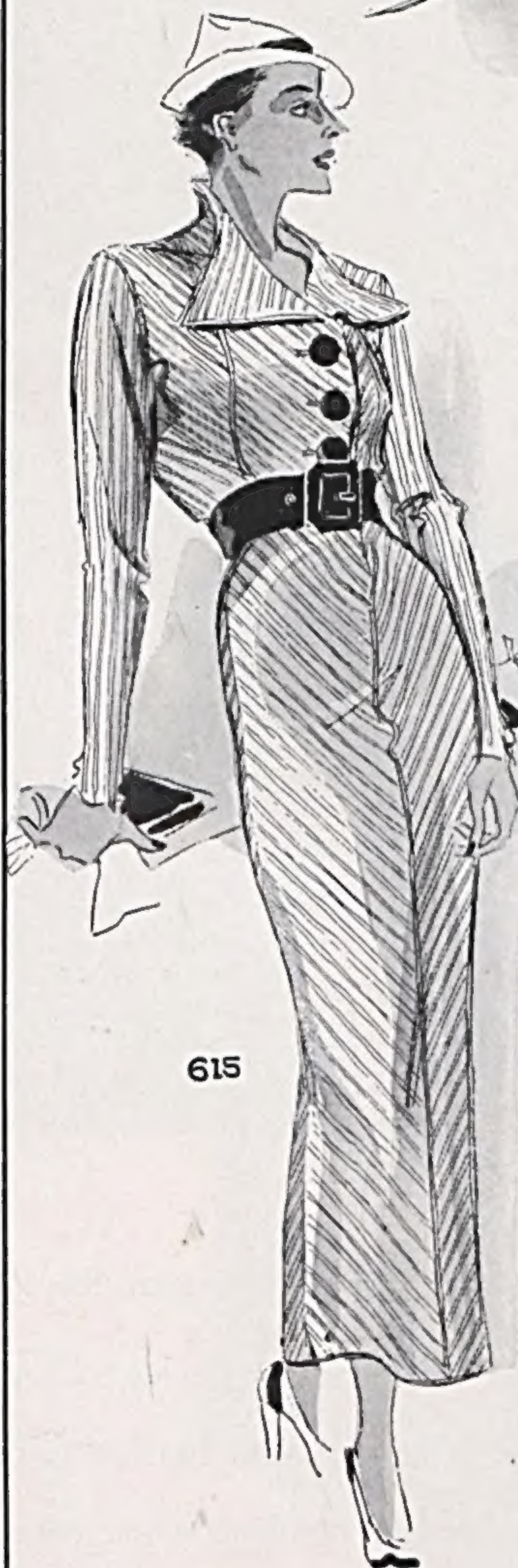
610

Model 610—Blouse of waffle weave crepe in melon, aqua or white. Sizes 14 to 20 . 5.95



611

Model 611—Blouse of checked sudanette, with convertible collar. Predominating colors red, brown, navy or green. Sizes 14 to 20 . . . 5.95



615

Model 612—One-piece knit frock with Lastex waistband, in Mexican patterns and color combinations. Predominating colors, green, brown, rose or yellow. Sizes 14 to 20 . . . 25.00



616

Model 615—Cashmere rib knit frock in aqua, hyacinth, rose, gold, or white, with contrasting belt and buttons. Sizes 14s to 40 . . . 10.95

Model 616 — Chamois-knit frock with bow scarf and contrasting buttons. Dusty pink, hyacinth, aqua, gold or beige. Sizes 14s to 20 . 7.95

Model 613—Mexican knit sports jacket, fingertip length. Predominating colors, red and green, brown or blue. Sizes 14 to 20 . . . 12.75



612



613

614

Model 617 — White pique sports blouse with plastron front. Sizes 14 to 20 . 2.95

Model 614—Mexican knit sports skirt with Lastex waistband. Predominating colors, green, brown, orange, blue or red-and-green. Sizes 14 to 20 10.95

Model 618 — *Shirtmaker blouse with "golf-swing" sleeves, in washable crepe. White, blue or yellow. Sizes 14 to 20 8.95



617



618

Mail orders filled

Best & Co.

Fifth Avenue at 35th Street

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE

*Reg. U. S. Pat. Off.

Entire contents copyrighted by Best & Co., 1934

A Fabric Created of Crown Rayon... It's Tested!



Jay-Thorpe
FIFTY-SEVENTH STREET, WEST



AZTEC INFLUENCE... in a first Spring costume of Crepe Trifari, a Foreman fabric woven of Crown Rayon.

Here is an ensemble for the gallant fashionable who demands clothes with manner... and for the wise fashionable—because Crepe Trifari is of Crown Tested Quality... Its dashing black and white design will never dim or fade. The gold and black Crown Tested Quality Grade-Mark illustrated is your assurance of satisfaction. The full length Coachman's Coat of black wool, yoked and collared with Trifari Crepe, is fully lined for immediate wear. Women's and Misses' Sizes... Sports Shop... Third Floor.

CROWN RAYON YARNS, Product of The Viscose Company, World's Largest Producers of Rayon, 200 Madison Avenue, New York City... *We comply with the NRA*

B. ALTMAN & CO.



**companion woolens, paired by
Altman from their collection of
exclusive Forstmann woolens, for
spring dress and coat ensembles
fabrics and vogue patterns — main floor**

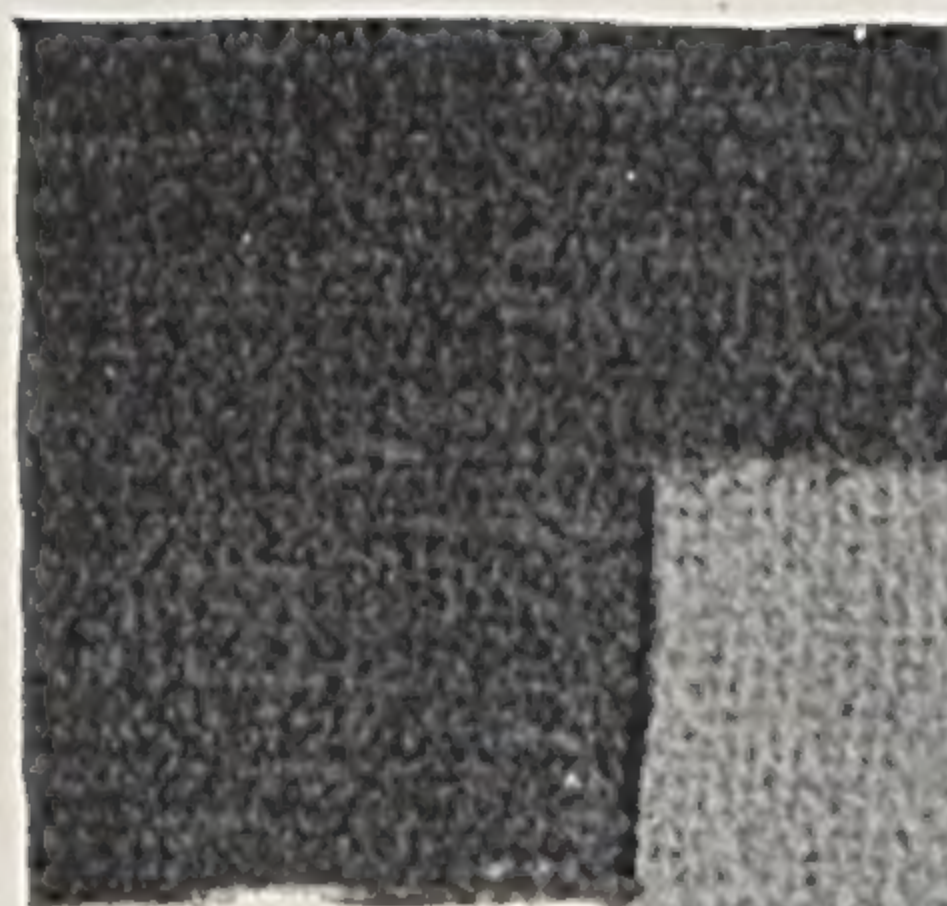
200 A



200 B



300 A



300 B



PRINTS BY

Skinner



Skinner's first collection of printed silks presents a distinctive group of pleasant designs with new colors blended to please the most discriminating. *Nosegays*, a floral print that combines the quaint charm of the Victorian era with the chic of modern times, is used for this smart "between-seasons" frock. Prominent stores featuring the frock include STERN BROS., New York; KAUFMANN'S, Pittsburgh; FREDERICK LOESER & CO., Brooklyn; SCRUGGS-VANDERVOORT-BARNEY, St. Louis; WOLF & DESSAUER CO., Ft. Wayne; BURDINE'S, Miami; J. GOLDSMITH & SONS CO., Memphis; THE DENVER DRY GOODS CO., Denver; D. H. HOLMES COMPANY, LTD., New Orleans; J. B. IVEY & CO., Charlotte; A. HARRIS & CO., Dallas; ED. SCHUSTER & CO., INC., Milwaukee; LANSBURGH & BRO., Washington, D. C.; THALHIMER BROS., INC., Richmond; also BONWIT TELLER & CO., Philadelphia; LESCHIN, INC., Chicago; J. W. ROBINSON CO., Los Angeles.

LOOK FOR THE NAME IN THE SELVAGE

William Skinner & Sons, 45 East Seventeenth Street, New York





GOLFLEX

AT B. ALTMAN & CO., NEW YORK
MARSHALL FIELD, CHICAGO
AND SMARTEST STORES
EVERYWHERE

Studied simplicity is the Golflex way of giving you casual charm. Here you have it in a two-piece suit with Ascot, made in a checked and plain combination of men's wear flannel. In gray with navy, beige with brown, brown with beige, navy with gray. Sizes 12 to 42 \$29.75.

Foulard finds new charm in a dress and jacket costume for early Spring. It's one of those all-occasion costumes that is equally smart in muted yellow, apple green, pottery blue, rust or lacquer. Sizes 12 to 42 \$29.75.



4 types of prints for



1. If you're too-divinely-tall, contrast a pin-check blouse and a solid-color skirt like this.



2. If your lines curve (mae) west-ward, use this slender pen-stroke pattern on a plain dark ground.

ABRAHAM & STRAUS.....BROOKLYN
BLOOMINGDALE BROS.....NEW YORK
MARSHALL FIELD & CO.....CHICAGO
FREDERICK & NELSON, Inc., SEATTLE

HIGBEE COMPANY.....CLEVELAND
JOSEPH HORNE CO.....PITTSBURGH
H. & S. POGUE CO.....CINCINNATI
N. SNELLENBURG & CO.....PHILA.

SILKS
Beau Monde

4 types of person



3. And if you're "limited edition" in size, a smart all-over pattern will build up your importance.



4. If you're "slender-average," you can wear our tartan-gay flower plaids.

Beau-manikins
© 1934 by Tana Graitcer

How will you look when you come out in print? Well, no gamble about *that*, this spring! The silk department of your best local shop solves the problem and proves the point with Beau Monde "Smartchart Prints." See these new Marshall Field fabrics, patterned to look well on the four specific figure-types, and modeled by smart little Beau-manikins who represent the tall and the short and the thick and the thin

of our feminine selves. Each of the four kinds of silk print comes in the full rainbow of soft spring shades. You'll like to make up, and love to wear, this fine, light, washable crepe. And it's pleasantly priced, too . . . everything right as the first robin! The stores listed and many others have the complete Beau-manikin display of Silks Beau Monde. Marshall Field Manufacturers, Chicago, New York, Paris.



*"I held them against the sun...
as we do in Turkey...and ascertained that they were closely woven"*



An unfailing test that every woman should use in buying bath towels

• Hold a big, fluffy Martex bath towel against a strong light. You will see that its underweave is more closely woven. This is why Martex towels give extra years of long wear, even if you pay as little as 50c each.

The following unsolicited letter is from a native of Brusa, Turkey, the city where Turkish towels were first made. She writes, "When I came to live in America twelve years ago, I brought with me a dozen hand-made bath towels. Last Summer, I had to replace them. A saleslady produced Martex

towels and I wish to tell you how pleased I am with my purchase. Your towels are the only 'American Turkish' towels that look and feel like the real thing. Of course, Martex towels are not hand-made like ours but I have no doubt your towels will wear as long as my imported ones did as I have held them against the sun, as we do in Turkey, and ascertained that they were closely woven." Martex towels are sold by all leading department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York.

MARTEX

BATH TOWELS . . . BATH MATS . . . WASH CLOTHS



(Left) A striking suit in Forstmann's Corsair blue. (Right) Dramatic, figure-moulding simplicity, in a coat featuring Forstmann's Beauvais blue.

Forstmann Woolens are the very realization of integrity in quality and supremacy of style. Yet they are not merely luxuries for the few. Each and every Forstmann Woolen . . . whatever its particular character, and whatever its price . . . in a garment, or by the yard . . . is the best of that type of woolen which can be produced.

Forstmann Woolens are featured by all leading retail stores of the country, in garments for general and sports wear . . . and by the yard. Forstmann Woolen Co., Passaic, New Jersey. Sales Office, 200 Madison Avenue, New York City.



Forstmann Woolens



ALTMAN

**Unfolds a New Tale
of Textures**

CELANESE SECTION—MAIN FLOOR

- *Celanese Moss Crepe*, in clear pastels which lend vivacity to sports wear, and yet in evening gowns are exquisitely soft and delicate. Shown in pastel blue.
- Enchanting floral designs in *Celanese Crepe Glamorese* are now the rage in southland evening fashions, and will soon fly north. Shown in muted pastels on black background.
- Crinkles this spring, are diminutive, crisp to touch, and primly arrayed in horizontal rows, as in *Celanese Ottocel*, shown in waterlily green.
- In smart day prints, bright spots of color flash on dark backgrounds. Softly draping *Celanese Crepe Lidonese* is shown with dark blue ground.
- Twin stripes woven into the surface of *Celanese Cordonese* add spice to its richly dull texture—and to the sports scene. In flowering peach.

CELANESE FABRICS

Trade Mark Reg. U. S. Pat. Off.

CELANESE YARNS, FABRICS AND ARTICLES ARE MADE OF SYNTHETIC PRODUCTS MANUFACTURED EXCLUSIVELY BY THE CELANESE CORPORATION OF AMERICA

Feet First

Gayosa
A swagger tie achieves distinction with trimmings of black calf on gray sueded Tynet.

Yacht
A gala shoe for spectator wear, uses blue kid on white with chic effect.

Veranda
A glamorous, romantic sandal in pastel suede with touches of silk kid.

FASHION commands "Feet First" in getting wardrobes shipshape for the summer season—for the success of clothes can rise or fall upon one's choice of shoes! And—since the shoes that go vacationing right now also forecast the summer style—it's nice to know that 'they' are choosing Cruise Shoes by Rice-O'Neill... the selfsame styles that *you* may choose to grace your summer wardrobe.

For any occasion—there's a shoe correctly styled by Rice-O'Neill. Deftly built of the finest materials—by craftsmen skilled in the creation of distinctive designs—each shoe by Rice-O'Neill is truly a better, *smarter* shoe. Yet, surprisingly enough, they cost but \$8.50 to \$10.00 at leading shoe retailers.

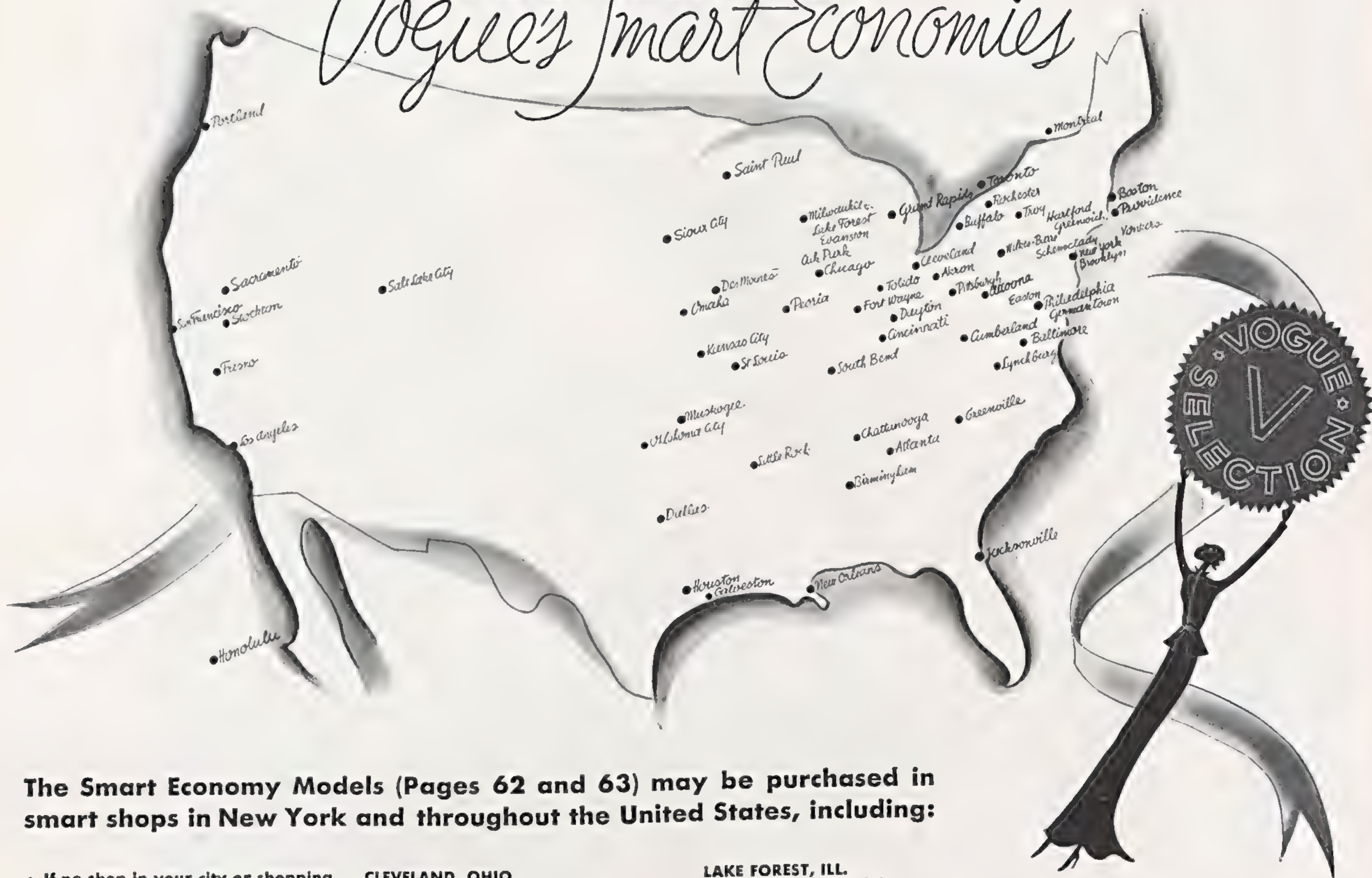
Styled by
Rice-O'Neill

Fashions from Milgrim

RICE-O'NEILL • Manufacturers • St. Louis, U. S. A.

© 1934 RICE O'NEILL SHOE CO.

THE MAP OF *Vogue's Smart Economies*



The Smart Economy Models (Pages 62 and 63) may be purchased in smart shops in New York and throughout the United States, including:

• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

AKRON, OHIO
The M. O'Neil Co.
ALTOONA, PA.
Simmonds
ATLANTA, GA.
Davison-Paxon Co.
Rich's, Inc.
BALTIMORE, MD.
Bonwit Lennon & Co.
Hochschild, Kohn & Co.
BIRMINGHAM, ALA.
Burger-Phillips Company
BOSTON, MASS.
R. H. Stearns Company
BROOKLYN, N. Y.
Abraham & Straus, Inc.
Frederick Loeser & Co., Inc.
BUFFALO, N. Y.
Wm. Hengerer Co.
Flint & Kent
CHATTANOOGA, TENN.
Miller Bros. Co.
CHICAGO, ILL.
Marshall Field & Co.
Carson Pirie Scott & Co.
CINCINNATI, OHIO
Irwins and Klines

CLEVELAND, OHIO
The May Company
DALLAS, TEXAS
A. Harris & Co.
DAYTON, OHIO
The Elder & Johnston Co.
DES MOINES, IA.
Yunker Brothers, Inc.
EASTON, PA.
Gier's, Inc.
EVANSTON, ILL.
Marshall Field & Co.
FORT WAYNE, IND.
Wolf & Dessauer Co.
FRESNO, CALIF.
Bruckner's
GALVESTON, TEX.
Donna May Shop
GERMANTOWN, PA.
Robert Cherry Sons
GRAND RAPIDS, MICH.
Herpolsheimer Co.
GREENVILLE, S. C.
Meyers-Arnold Co., Inc.
GREENWICH, CONN.
Franklin Simon & Co.
HARTFORD, CONN.
G. Fox & Co.
HONOLULU, HAWAII
The Liberty House
HOUSTON, TEXAS
The Patio Shop
JACKSONVILLE, FLA.
Cohen Brothers
KANSAS CITY, MO.
Rothschilds on Main at 10th
Geo. B. Peck Dry Goods Co.

LAKE FOREST, ILL.
Marshall Field & Co.
LITTLE ROCK, ARK.
The M. M. Cohn Co.
LOS ANGELES, CALIF.
J. W. Robinson Co.
The May Company
LYNCHBURG, VA.
J. R. Millner Company
MILWAUKEE, WIS.
Gimbel's
MONTREAL, CANADA
Henry Morgan & Co., Ltd.
MUSKOGEE, OKLA.
B. E. Spivy Co.
NEW ORLEANS, LA.
D. H. Holmes Co., Ltd.
OAK PARK, ILL.
Marshall Field & Co.
OKLAHOMA CITY, OKLA.
Rorabaugh-Brown
D. Gds. Co.
OMAHA, NEB.
Thomas Kilpatrick & Co.
PEORIA, ILL.
Block & Kuhl Co.
PHILADELPHIA, PA.
The Blum Store
B. F. Dewees
PITTSBURGH, PA.
Joseph Horne Co.
Kaufmann's
PORTLAND, OREGON
Meier & Frank Co.
PROVIDENCE, R. I.
Gladding's

ROCHESTER, N. Y.
McCurdy & Co.
SACRAMENTO, CALIF.
Hale Bros. Inc.
ST. LOUIS, MO.
Scruggs-Vandervoort-
Barney Dry Goods Co.
Famous & Barr Co.
SAINT PAUL, MINN.
The Golden Rule
SALT LAKE CITY, UTAH
Auerbach Co.
SAN FRANCISCO, CALIF.
City of Paris D. Goods Co.
The White House
SCHENECTADY, N. Y.
H. S. Barney Co.
SCRANTON, PA.
The Heinz Store
SIOUX CITY, IOWA
T. S. Martin Co.
SOUTH BEND, IND.
George Wyman & Co.
STOCKTON, CALIF.
Levinson's Dress Shoppe
TOLEDO, OHIO
Shop of Gerald Pheatt
14 Spitzer Arcade
TORONTO, CANADA
Robert Simpson Co., Ltd.
TROY, N. Y.
G. V. S. Quackenbush Co.
WILKES-BARRE, PA.
The Isaac Long Store
YONKERS, N. Y.
The Fashion Shop

Re-TAILORED

TO YOUR FIGURE

EVERY TIME YOU MOVE

Small wonder that "Lastex", the new elastic yarn, is proving a godsend to today's leading designers. For it gives a finer and more subtle medium in which to achieve the snugness of the present mode. Now fabric yields faithfully to every movement, even to your very breath. The ideal of tailoring is perfectly achieved—and re-achieved—every time you take a step or make a move.

Leading stores are displaying many articles of clothing for men, women and children, in which "Lastex" is used to make things fit better, look smarter, feel more comfortable, last longer. "Lastex", you must



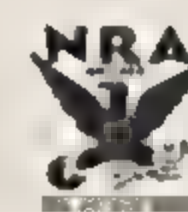
BEST & CO.

FIFTH AVENUE, NEW YORK CITY

is featuring this two-piece silk dress, by Kane-Weill. The "Lastex" blouse is a colorful hand-blocked design called "Floralast". Blouse fabric is made by Frank Associates.

know, lends itself to any material, color, size or pattern. Things made with "Lastex" are washed, pressed, dry cleaned and otherwise treated just as they would be without it. "Lastex" adds but a fraction to what you pay for an article. It yields big dividends in satisfaction and comfort. Make a note to ask about it the next time you go shopping. "Lastex"—1790 Broadway, New York.

Lastex
REG. U. S. PAT. OFF.



THE ONLY ELASTIC YARN

Style-wise moderns
find new foot-freedom in
the *Charmed Circle*



In fact, thousands of them are decidedly enthused over these Vitality Health Shoes. And why? You'll understand the minute you see and wear them. In style these delightful shoes have the lines, the leathers and the looks of the smartest footwear you would ever wish to wear. But that isn't all! They are thoroughbreds, too, in the very fine quality of their materials and workmanship. And the crowning touch is their "vitality principle" of tailored fit and graceful, foot-conforming support which leaves you rested and relaxed. A look at their prices will satisfy you as to their genuine economy.



GAIL



BLANCHE



THELMA

\$6⁰⁰ \$6⁷⁵
and 6[—]

SIZES 2 TO 11
WIDTHS AAAA TO EEE

VITALITY
health shoes



VITALITY SHOE COMPANY • Division of International Shoe Company • SAINT LOUIS

*Spring
Promenade*
in
ACELE THE DULL

There is a distinction and freshness about this frock that's as new as the coming Spring. Fashioned in Darweb, a nubbly, soft crepe of Acele, it's a lovely forerunner of the season. The high, revers-like collar is crisply tied in white pique. The sleeves have a softly puffed way with them that is very flattering. Slim skirt in the latest walking length. Colors: Navy, white trim, black, white trim. Sizes: 14 S—20 . . . 39.75.



BEST & CO.

FIFTH AVENUE, NEW YORK

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College preparation and general courses, Junior and Senior High School, Household and Applied Art, Music, Small classes, Excellent health record, varied sports program. Booklet. LUCIE C. BEARD, HEAD-MISTRESS, BERKELEY AVE., ORANGE, N. J.

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Prepares girls for College Entrance Board examinations.

Two-year course for entrance to universities with advanced standing.
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2-, 3-, 4-year normal courses in Physical Education, and in Dramatic Arts. 1- & 2-year Secretarial. 2-year Junior College. 4-year degree course. Catalog. ROCK CREEK PARK ESTATES, BOX V, WASHINGTON, D.C.

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Accredited Junior College and Senior High School. Art, Music, Drama, Secretarial, Home Economics. Washington advantages. Outdoor sports. Address: MRS. F. E. FARRINGTON
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Junior College and Preparatory School suburban to Washington. 32 buildings. Art, music, dramatics, home economics, secretarial, journalism. Rates \$950 and up according to room. Catalog. JAMES E. AMENT, PH.D., LL.D., BOX 524, FOREST GLEN, MD.

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SEMINARY

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For girls. Founded 1867. Excellent college board record. General course. Music, art, home economics, secretarial work. Camp in Alleghenies. Riding, golf. Catalog. MISS CALLIE BARKSDALE GAINES, A.M., PRINCIPAL, BOX 72, HOLLIDAYSBURG, PA.

STONELEIGH-PROSPECT HILL

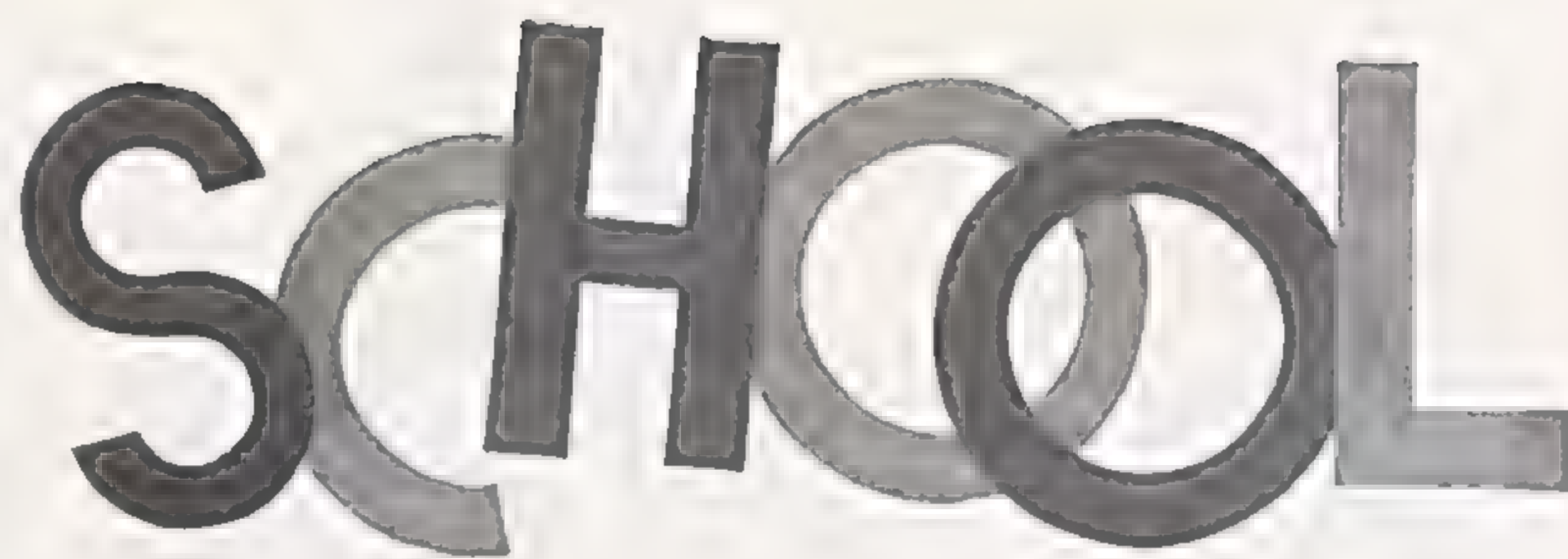
Established as Prospect Hill 1869

An educational plan limited to forty girls because of the gift of an estate of 150 acres and a new specially designed, fireproof building. Prepares for leading colleges and offers advanced courses including Music, Art, Drama. Mensendieck Physical Education. Private stable. Principals: Isabel Cressler, Caroline Sumner Greenfield, Massachusetts

WARRENTON COUNTRY SCHOOL for GIRLS

College preparatory, cultural courses. French—language of the house. Ideas of order and economy emphasized. This school offers a fixed rate which covers all individual expenses including a weekly allowance, Riding, sports. 40 miles from Washington.

Mlle. Lea M. Bouigny, Prin., Box 18, Warrenton, Va.



... a department in Vogue for readers who are interested in the changing scene of modern education. SCHOOL NEWS presents little news items with big implications. This seems to be the most revealing way to acquaint parents with the variety of activities, aims, and interests of schools all over the country.

If you wish more complete information, or if you need assistance in your specific school problems, call or write Miss Marian Courtney, Vogue's School Bureau, Room 1928, Graybar Building, Lexington Avenue at 43rd St., New York City. Telephone number: MOhawk 4-7500.

Life-Savers

Many schools now require swimming skill as one qualification for graduation. It's not as odd as it sounds. Read the drowning accident figures, and you'll realize that education is an expensive luxury when it doesn't include simple self-preservation.

One school we know of, New York Military Academy at Cornwall-on-Hudson, N. Y., goes a step further—it includes Red Cross Life-Saving as a compulsory part of military drills. Every cadet must receive thorough instruction in both swimming and life-saving. At the end of the course, the standard American National Red Cross Life-Saving tests are given, and awards are made.

This ability to meet emergencies—especially an emergency so common as "water-hazard"—with proper training is an invaluable asset.

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Mid-year Graduates

With the crowded conditions of High Schools, the child who graduates in February is a real problem. You don't want her to dawdle until June... nor do you want her to feel her work is inconsequential.

The Northampton School for Girls, Northampton, Mass., has a special plan for the February graduate who wants to go to college. This school from February to June reviews and helps her further to master the subjects she'll need in college board examinations. Or if she needs work in a new subject, it gives her concentrated study on that. Northampton is not a "cramming school" in any sense of the word. It concerns itself primarily with the girl who is preparing for college... and gives her the necessary factual work with the equally necessary work-habits of serious study.

Deer Like Radios

Or so the story comes from Valley Ranch School at Valley, Wyoming. Several hundred deer graze in the ranch meadows and around the school building. And in the evening, there are often small herds of these animals, with their ears cocked up, listening to radios around the boys' cabins. (All after study hour.)

Does that sound inviting? So do the other accounts of polo-training, muskrat trapping, round-ups, and pack trips—all part of school life.

Valley Ranch isn't all fun, though. It's seriously academic in school hours, but its faculty is young enough to know how to combine hard work and hard play for boys from 14 to 20.

The Imp Age

Have you a little imp in your home? From first-hand observation, it seems to us that boys from 7 to 10 years old are at their most obstreperous (and charming) phase. Apparently, they are also at a significant stage, for there is a psychological survey being made of these young men.

Indian Mt. School at Lakeville, Connecticut, started the research. It is causing much interest among child psychologists. Many of them are contributing their own observations and conclusions. The survey is from four angles—the academic, recreational, physical, and emotional life of little boys. Naturally, the boys at the school are unaware of any especial interest in them, only realizing that their various difficulties are handled in a comradely, friendly fashion.

NEWS...

The results of this survey are not available yet . . . and the most convincing data will not be known until these same boys are 19 or 20. For the whole purpose of any study of this type is to prepare the child for adolescence and for later adjustments . . . its success can be tested only over a period of years.

Away From It All

Warrenton Country School for girls at Warrenton, Virginia, has discovered that even school children need to get away from complex civilization.

A few miles away from the school, Warrenton owns a log cabin where the girls may go for week-ends, impromptu parties, and picnics. While it is convenient to the school, it is typically Virginian and rustic . . . an excellent break in routine and setting from the French-speaking cultural life of Warrenton School.

First Aides to Doctors

A fascinating job for a young girl of scientific bent is the rôle of doctor's assistant. Westbrook Junior College of Portland, Maine, has a two-year curriculum to prepare girls thoroughly for this work.

The curriculum includes work in laboratory technique, secretarial training, and psychology.

Since all those taking this course plan to work for doctors, Westbrook has been very logical in its requirements for graduation. An advisory board of doctors appointed by the County Medical Association are the final judges of the candidates for diplomas in this field.

Art for Boys

"I don't want to paint dahlias. . . . I hate to draw bowls of fruit. . . . What do I care about 'perspective'?" . . . thus runs the grumbling of the average boy when discussing his "art lessons."

Moses Brown School, at Providence, Rhode Island, has found a way to develop the feeling that art is not an abstract thing for the talented few. The boys at this school have the feeling that it is something that can aid everyday wants, enrich everyday life. And the miracle has been accomplished by "The Studio"—a building adjacent to the main hall—and a wise art director.

Young athletes go to this building quite voluntarily. They turn into handicraftsmen . . . workers in metal, leather, clay, bronze, oils, and charcoal. For "The Studio" houses equip-

ment for creative work in many media. Quite naturally, this free rein to practical creative art stimulates the boys to an interest in, and appreciation of its more developed forms. They are really interested in current exhibits, and have organized their own art club.

The outstanding fact to a grown-up observer is that in a school so soundly academic, boys have found art as something vital . . . an achievement of no mean proportion.

Baby-Lore

Remember that helpless feeling the first time you held a tiny baby? And if you had to take care of one, you recall the nightmarish worries over formulae, baths, dressing the mite.

Girls who take Home Economics at Hood College, Frederick, Maryland, will escape all that. Their senior year, they live in a "practice house" where a real baby shares their home. These girls have to run the house, plan and buy meals, and assume full care of the baby.

The child, a new one each year, is placed in this home by nearby social agencies. At the end of the year, it returns to its own parents (if they are now able to care for it) or is adopted by an eager family. Each baby is usually about six months old. It flourishes under the girls' care . . . and, naturally, the "young mothers" are devoted to their charge.

For the theoretical side, the students study child development and do work in the Nursery Play School maintained by the college.

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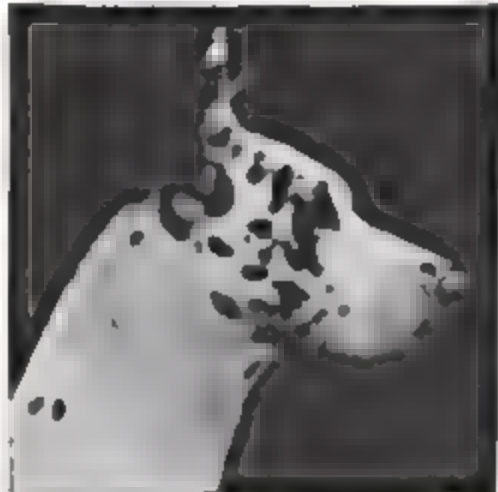
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The two females are to whelp in February, 1934, and, upon arrangement, the owner will bring these puppies to America in the spring. Communicate by mail with Baroness Eugenie von Plessen, Lori Str. 8, Munich, Germany.

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Scotland can boast of only a few breeds of dogs of truly national character, but she has reason to be proud of them for they have the distinction of being among the most popular breeds in all the canine world. The dogs of Scotland have always stood high in the race for favor and fame. That country has always been fairly prolific in Terriers, and it is quite doubtful if there is any breed that enjoys continued popular favor more than the Cairn Terriers from the commercial point of view as well as for pets and companions. It is true that fashions in dogs, like fashions in clothes, are always changing, but the Cairn has held his own with a tenacity which characterizes the breed.

I have never yet come across any authority that stated definitely how the Cairn Terrier as it is now known first came into favor. Records seem to indicate that it is a close relation of another Argyllshire Terrier, the West Highland White, because both of these breeds go to earth for their quarry. We do know that the Cairn is one of the latest distinct breeds to receive recognition in the show ring.

Many excellent specimens of the breed will be exhibited, judged by Mr. Theodore Offerman, at the Specialty Show of the Cairn Terrier Club of America to be held on February 10, 1934 at the Grand Central Palace in New York City.

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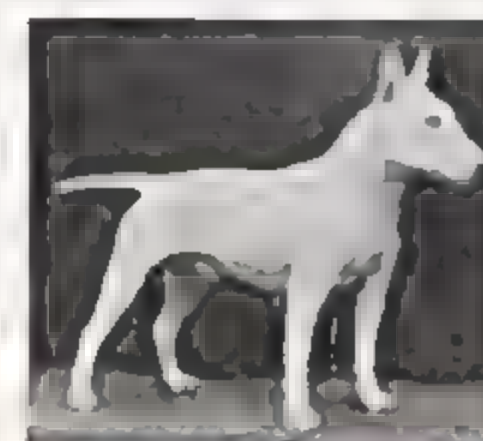


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COMING DOG SHOWS
THROUGHOUT THE COUNTRY

Feb. 2-3—Maryland Kennel Club,
Baltimore, Maryland.

Feb. 10—Associated Terrier Clubs
Specialty Shows, New York City
—Sealyham, Airedale, Bullterrier,
Cairn, Irish, Kerry Blue, Scottish,
Welsh, West Highland White.

Feb. 10-11—Louisiana Kennel Club,
New Orleans, Louisiana.

Feb. 11—American Foxterrier Club,
New York City.

Feb. 11—American Pomeranian Club,
New York City.

Feb. 12-14—Westminster Kennel
Club, New York City.

Feb. 15—Newark Kennel Club, New-
ark, New Jersey.

Feb. 17—Elm City Kennel Club, New
Haven, Connecticut.

Feb. 21-22—Eastern Dog Club, Bos-
ton, Massachusetts.

Feb. 24-25—Pasadena Kennel Club,
Pasadena, California.

Feb. 24-25—Kennel Club of Buffalo,
Buffalo, New York.

Feb. 26—Western New York Cocker
Spaniel Club, Rochester, N. Y.

Feb. 27-28—Toledo Kennel Club, To-
ledo, Ohio.

Any further information will be
given upon request.



Champion Hollow Tree Margaret, whose photograph is
presented here, is owned by Mr. & Mrs. Paul Renshaw

Dogs Abroad and at Home
By Percy Roberts

During the two months of my recent sojourn
in England I visited many of the high-class kennels
and attended all the important shows. As a result,
I believe that the situation so far as the thorough-
bred dog is concerned is better than ever before and
that more interest is being shown in the thorough-
bred from the standpoint of people who keep a dog
for purely companionship purposes as well as the
breeder exhibitor.

The most noticeable thing in British dogdom
is the popularity of certain breeds that are not as
popular as they might be in America. The breeds I
refer to, among the terriers, are the Dandie Din-
mont, Skye, West Highland White, Welsh and
Smooth Fox-terrier.

Among the sporting dogs that might be in-
cluded in this category are the Labrador and Golden
Retrievers. Non-sporting breeds that are outstand-
ingly popular are the Dalmatian and the French
Poodle, judging not only by the entries at shows,
but also by the number used as companions.

In the hound group Norwegian Elkhounds,
Keeshonden, Afghans, Salukis and Greyhounds
have been taken up to a great extent by women
fanciers abroad. Among the larger dogs Great
Danes, Mastiffs and Irish Wolfhounds seem to hold
popular favor.



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The English and American Champion Cairn Terrier
Divor of Gunthorpe, the property of Mrs. G. W. Hyslop

Dogs Abroad and at Home

There are numerous outstanding exhibition specimens among these breeds, and many of them have been awarded the special for best of all breeds at several British shows. I refer to such dogs as Bramshaw Bob, the Labrador Retriever owned by Lorna Countess Howe. Bob has won the special for best of all breeds at such events as the English Kennel Club Show, Birmingham and Crufts.

In America, up to the present time, no judge seemingly has found a Labrador good enough to win this signal honor. There are many beautiful dogs of the foregoing breeds in England that are worthy of this award.

Another most noticeable feature was the number of women interested in high-class dogs of most breeds. At the different shows that I visited women exhibitors far outnumbered the men. The dogs that they showed were of excellent quality and they are adept in presenting them for show. The breeds that are getting most attention from women are the Cairn, Scottish Terrier and Sealyham.

During my trip I was again impressed with the traits one finds in all dog lovers throughout Great Britain. The British do not only love dogs but appreciate their qualities because the breeder develops into a connoisseur and does not want to part with something he has been able to produce through time, thought and selective breeding. This is true to such an extent that some of my orders for outstanding specimens of various breeds remain unfilled, though I consider myself particularly fortunate in having been able to secure for my clients the number of high-class specimens which I did with the time at my disposal. There were many dogs that I would have been pleased to purchase, but the British fancier is a hard person to persuade to sell something into the production of which he has put so much effort.

The average quality of American-bred dogs compares favorably with the quality of the British-bred dog, but owing to the number of dogs bred throughout the British Isles the English are invariably able to produce more distinguished specimens in the majority of breeds.

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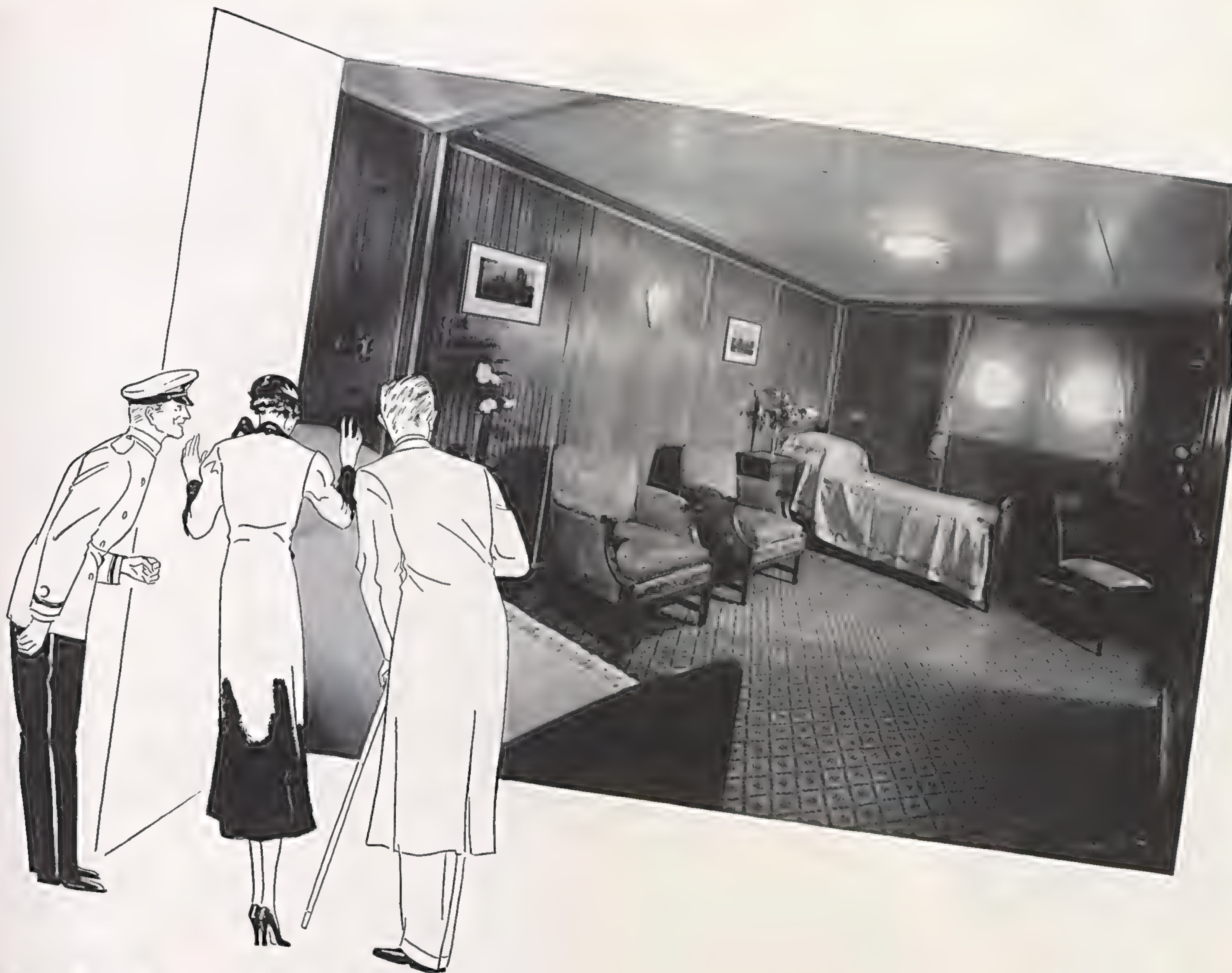
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This department can give expert advice on the selection of a dog that will meet the demands of such an emergency, where to buy it and how much to pay.

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S. S. PRESIDENT ROOSEVELT Feb. 7, Mar. 7

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UNITED STATES LINES

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MUSIC

In New York, at Carnegie Hall this month, there is much to make February especially interesting for lovers of music. The Philharmonic, with Toscanini conducting, is scheduled for February 1, 2, 3, 4, 15, 16, 18, 22, 23, 24, and 25. Lange will conduct the same orchestra on the 8, 9, 11, and 28. On the evening of the second, the Boston Symphony is the guest orchestra, and it also may be heard on the afternoon of the third. The Philadelphia orchestra comes to New York the sixth and twentieth. For recitals by individual artists, you may hear Gorodnitski, pianist, on the evening of the seventh, Fritz Kreisler on the afternoon of the tenth, and Rachmaninoff on the afternoon of the twenty-fourth.

SAILOR BEWARE

With the California Yacht Club as host, the eighth Annual Midwinter Sailing Regatta will be held off Point Fermin, near Los Angeles, February 22 to 25. Already, there are sixty entries in the large boat classes and fifty in the small boat division, which would indicate a more competitive regatta than last year's. This year, the Ben Meyer trophy for 6-metre races, the Frank Borzage trophy for the "Star" boats, the George Brock trophy for 8-metre boats, and the Don Lee trophy for "R" boats, will again be in competition. The course to be used is the same general setting as that of the Olympic Games Events in 1932. With the expectation of many international participants, it looks as though the Pacific would belie its name with such a host of sailors coming to California from all points.

GEORGIA (Cont.)

Sea Island



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TROPICAL PARADISES

If you like a sea voyage or don't mind an air trip from Miami to Nassau in the Bahamas or to Jamaica, another British possession which caters to those seeking southern resorts in February, you will enjoy either one of these tropical islands. The very mention of the names conjures up visions of "Planters' Punch," beaches as good as America's finest, and the majestic Blue Mountains rising from the sea. In Nassau, there's everything from golf, tennis, polo, horse racing, and bicycling to bathing or getting vitamin-A-conscious on the excellent beaches. For hotels, there are the New Colonial, the Royal Victoria, and the Fort Montagu Beach—all in full swing. You know Kingston, capital of Jamaica, with its Hope Gardens, the King's House, and, only two miles out, Bournemouth Club's Bath. Of course, one of the most famous bathing resorts in the West Indies is Montego Bay, which is clear across the island from Kingston. The hotels, Myrtle Bank in Kingston and the Constant Spring, six miles out of town, are excellent and there are many typical British inns throughout the island.

JUST TO KEEP POSTED

Doc Shows: Associated Terrier Clubs Specialty Shows, Grand Central Palace, February 10.

Westminster Kennel Club, Madison Square Garden, February 12 to 14.

Eastern Dog Club Show, Mechanics Hall, Boston, February 21 and 22.

GOLF: Sea Island, Georgia, Annual Midwinter tournament for men and women, February 16 and 17.

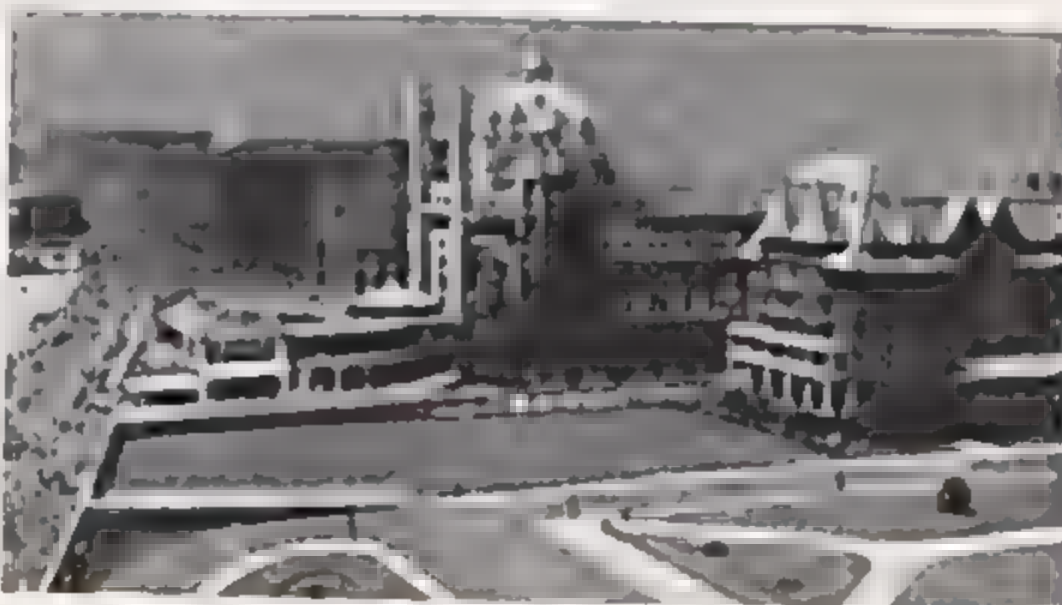
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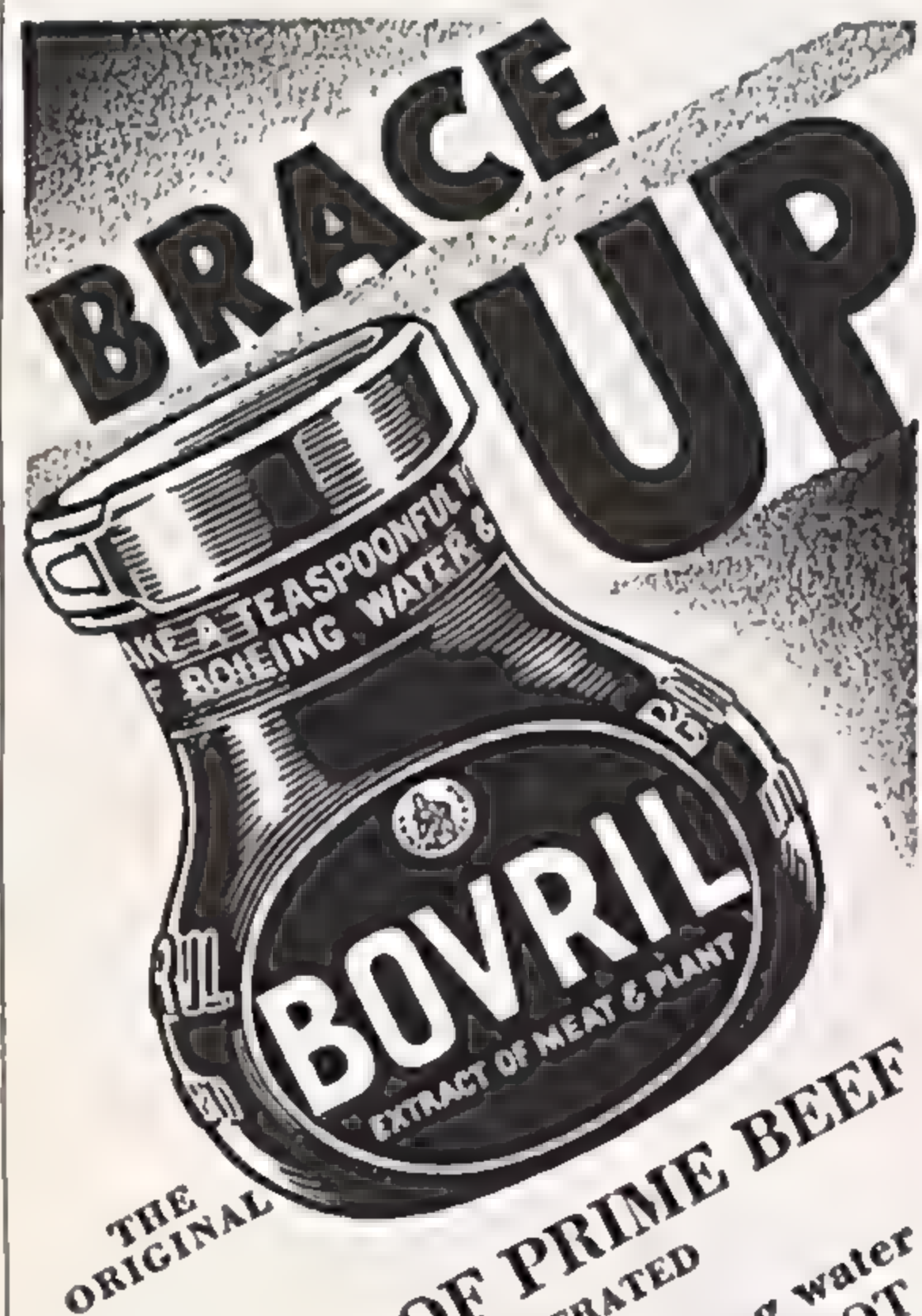
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lection with the an-
nouncement that
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Going to pieces



• If your pantry
sometimes re-
sembles one of
those booths that
Vincent Astor
loves to operate
at charity par-
ties, where china and glass are
broken into bits with baseballs; if
your servants, not used to Repeal,
seem to be cracking up an unusual
amount of your wedding plates or
that glass which you brought back
from Sweden—do you know how to
face the situation? There is no need
to mark off the damage to profit and
loss. You would be amazed to see
what can be done towards making
even the most hopeless-looking pile
of debris intact again. There's a
clever man with nimble fingers and
the patience of Job, who sits in a
window at 843 Lexington Avenue
(near Sixty-Fourth Street) and who
works miracles with objets d'art
that have met with disaster. The
man's name is R. Uabozo, and his
business has been going strong for
thirty-four years. The Roosevelts,
the Whitneys, and many of our most
prominent families call upon Mr.
Uabozo to repair their heirlooms. His
is one business which is a tonic for
those who hear nothing but how slow
things are. The depression definitely
helped him—so much so that the
man is swamped with orders. It
seems to be difficult to get helpers
for such a trade—or perhaps pro-
fession is a better word. The next
time you hear that crash in the
pantry, don't shudder quite so much.
Just remember that Uabozo is work-
ing in the window, waiting for you.

Legs for hire

• If you are in the mid-town zone
and need a messenger only now and
then—but need him *quick*—, you
may like to make a note of this on
your telephone pad: Mid-Town Mes-
senger Service, Vanderbilt 3-4410.
A boy will come at your beck and

call and will take full charge of your
parcels, documents, luggage, or what-
ever needs to be delivered or fetched.
This service will pick up tickets or
dock permits for you. In fact, you
furnish the orders, and they furnish
the legs, for a very reasonable
charge. For example, an errand in
your vicinity would cost about a
quarter, with maybe a thin dime in
addition for each stop in the same
direction. An hour's trip would be
somewhat more.

Service for sale



• Among the di-
verting aspects
of these times
are the original
jobs and profes-
sions that resourceful and talented
people have created for themselves
—thereby benefiting others, as well
as themselves. I find that I have be-
come a dependent of one Myra
Hampton Hackett, who is available
to do most anything at any time. I
am indebted to my friend, Alexander
Woollcott, for telling me about this
grand utility service. He sent me Mrs.
H's card, with a note, saying:

"As you will see by the cryptic
enclosure, our neighbour, Mrs.
Hackett, has opened the kind of
agency I have always thought might
prove profitable to its conductor and
a comfort to its clients. She will ex-
ecute any kind of commission. Have
you some country relatives in town?
She will trot them around for you.
Do you want tickets to 'As Thou-
sands Cheer?' She will get them for
you. Have you six nieces for whom
you must buy presents? She will do
your shopping. Do you want a play
read by some manager? She will see
to it. Can you use, for a few hours
a week, the services of an expert
social secretary? Call Mrs. Hackett.
Conceivably, might you want some
delicate negotiation undertaken in
your behalf without you yourself ap-
pearing in the matter? Refer it, you
rascal, to Mrs. Hackett."

A. Woollcott

HAND-KNITS

designed by

Ada B. McDaniel

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the town

(Mrs. Hackett's telephone number is easy to remember—Plaza 3-3000.)

Game-room



• Have you met Maud at Mary Elizabeth's, at Fifth Avenue and Thirty-Sixth Street? Maud has been checking wraps and soothing tired souls in the Ladies' Retiring Room for about twenty years. Her hair is white, her skin is dark, and she has all the manners, but not the architecture of the typical coloured mammy. During an interregnum of hostesses, Maud was placed in charge of the Game-Room. She took her new job seriously. She learned ping-pong—acquired speed, accuracy, and surprising agility. She plays such a smashing game that all the young bucks who pride themselves on their skill with a wooden racquet flock to Mary Elizabeth's for a delightful dinner and then a session in the Game-Room across the ping-pong table from Maud. They draw an appreciative gallery.

Peace and quiet

• There are still a few restaurateurs who do not think that the golden mean is to gather as many noisy people as possible in as small a space as possible. Raymond and Mario, at Passy, have a pretty fanatic group of followers, gathered over several years of heavenly food and hushed service. Those who have lunched and dined well there are flocking to the new Room with a Bar, one of the smartest afternoon retreats in the Sixties and one of the few places in town that continue to avoid din and undesirables. The new *décor* by William McK. Bowman and Donald Crane, like everything at Passy, is elegant without being *chi-chi*. There are soothing lapis-blue mirrors clev-

erly placed, and Venus and Hermes guard the octagonal bar. And, in the humble opinion of one prohibition child, they make the best Manhattan in town behind it.

Movie extraordinary

• There's an undeniable charm, a kind of reminiscent aura of old Manhattan, that lingers around Loew's Ziegfeld Theatre over on Sixth Avenue. Certainly, there is no other movie house that is like it.

Contrasting with its modern equipment and its up-to-the-minute programs is the Patricia Lounge, which you find on the mezzanine. Here is a veritable miniature museum, in which mementoes of Flo Ziegfeld and of his most renowned stars have been gathered as a tribute to the well-loved master showman. There are Floradora programs, yellow with age; photographs of Olive Thomas, Anna Held, and many others; slippers, fans, and ornaments from the wardrobes of famous stars and glorified show-girls; original costume sketches that were made for the Follies and the Midnight Frolics of another day.

This theatre is managed by a woman, and very well run, too. Miss Janis makes a feature of many unique little attentions for her guests, such as the gracious serving of coffee, tea, or chocolate in the lounges; complimentary French lessons at certain hours; congenial bridge parties; even fortune-telling.

Happy hang-out

• Meandering about Manhattan, I stopped in for luncheon at Leon and Eddie's, where one is served the world's best food in sophisticated surroundings. The decorations are by Zito—and clever, though I would hesitate to recommend them to my grandmother from Dubuque. An orchestra plays for dancing even in the afternoon; and there is Eddie Davis singing songs as only he can sing (Continued on page 14)

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THE BARCLAY—111 East 48th St. The Barclay Cafe—Newest and most attractive of all the bars. Popular before luncheon, at cocktail time, and after the theatre.

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 13)

them in the evening and until the wee sma' hours in the yawning. Once one of the best-known stops in New York for a bit of refreshment around five—P.M. or A.M.—, Leon and Eddie now feature a restaurant which, for food and service, compares favourably with any in town. On the regular table d'hôte dinner, supervised by the smiling and gracious Leon, the perfect host, you may have anything from English sole to crêpes Suzette—and the check is guaranteed not to cause high-blood pressure. The mixologist (bartender to you) is an expert, and the wines and liquors are exceptional. When you ask for "Toots," you are given a behemoth of a man, with a never-fading smile and a world of good-will. If you ask him for it, he will give you the whole place on a silver platter. That kind of hospitality. Which explains why everybody goes there at one time or another.

This Repeal



• Just as in prohibition days when we went scurrying all over town in an effort to track down the newest and most amusing speakeasy, so December fifth found New Yorkers in pursuit of those places where the drinking of legal liquor promised to be most pleasant. To my surprise, I found that two of the most attractive new bars had blossomed forth not in the largest hotels—but in two of the smaller hostelrys where you might least expect such gaiety. I mean the conservative Madison and the Weylin.

The bars in these two places are quite different, the former having a very Continental atmosphere, and the latter being more on the American order. As a matter of fact, one of the proprietors of the Weylin told me that they had purposely patterned their bar along speakeasy lines, believing that people who had become used to prohibition atmosphere might, for all of the joy of legal tippling, have nostalgia for some features of the era just past. The Weylin *bistro* was decorated by A. Kimbel and Son, and they have hit on a very unique scheme of *décor*, which I think can best be described as modernist-classic. Back of the bar is a large mirror on which a Greek temple is painted—and painted so cleverly that the columns look as if they were actually in relief. The drinking-glasses are arranged tier on tier, so that they give the effect of being steps of the temple. The cashier's cage is formed of small classic pillars, which look like a minor temple. An amusing feature of this bar is the way the management has slid around—or rather complied with—the law that says, "Thou shalt not stand at a bar." Here at the Weylin are tiny tables, the same height as the bar and placed flush with it. Three stools stand around each table—so one can still lean on the bar and watch the goings-on of the bartender. What's more, you are actually more

comfortable than if you were on your own feet, and so you probably order more drinks. The colour scheme of the Weylin is gay as can be—tricolour with white predominating. In the evening, there is music with Guy Rennie, who lately returned from Chez Victor, at Cannes, and the Normandy Bar, Paris. He plays the accordion and acts as master of ceremonies. And afternoons, from four till six, in the Salle Directoire, Michael Covert plays for the cocktail-dansant—a new version of the cocktail leisure hour. Very, very nice.

• The Madison has managed to strike a Continental note in its new café. I think one reason for this foreign atmosphere is that the little tables have marble tops. I like that idea—especially for a place that is frankly a bar and not a restaurant, where, of course, table-cloths would be *de rigueur*. One section of the café is panelled in oak and is rather reminiscent of the Cambon side of the Ritz in Paris. Another section has been decorated elaborately, with bright red and gold much in evidence. Although it would be too rococo for most places, I think it is very pleasant in this particular spot. The Old-Fashioneds at the Madison deserve a word of praise, and I like the way you are given the whisky separate in its miniature carafe. Another nice feature of this place is the tray of hot canapés which is passed around at cocktail time.

• Two other hotels of the aristocratic variety have lately opened new bars—the Ritz and the Barclay. All in all, I don't think it's going to be such a dull winter in town.

Figure eights

• The other night at an after-theatre club, when the band struck up that fascinating Skaters' Waltz and a couple glided out, dressed to the teeth like hussars, I had a great nostalgia for those winter nights in Berlin when we went skating on the little lakes in the Tiergarten—and more especially for a fortnight spent in Vienna when every one whirled down the Danube, and to the same Skaters' Waltz. All of a sudden, I felt I had to whirl around myself. Nothing seemed so important as to glide over the ice. But where to go? I didn't know those spots where New York disported itself on skates. In case you, too, feel the urge to get out your old runners, but don't know where to run to, here are the fruits of my endeavour.

One of the nicest places is the rink on top of the building adjoining Madison Square Garden—304 West Fiftieth Street (entrance by first door on Fiftieth Street west of Eighth Avenue). There are sunlight and fresh air in abundance, making it much less damp and more cheerful than any indoor skating-rink I have seen *anywhere*. But, unless you are a member, you will have to use it those times when it's open to the public—this means in the daytime on Saturday and Sunday, and on

VOGUE COVERS THE TOWN

Monday afternoons between 2:30 and 5 o'clock. The proletariat may also skate there in the evening between 8:30 and 11. Tickets cost around 75 cents, and you can get a book of ten tickets for less than \$7. The public sessions are operated under the name of "The Ice Club." Here you can receive group instructions in ice-dancing—preceding the opening of the public session, Tuesday evenings from 8 to 8:30. These instructions are included in your ticket. On Friday evenings from 8 to 8:30, the rink is open for ice-dancing for those who already can dance. And, on Monday evenings, there are amateur races organized by the Middle Atlantic Skating Association.

This Madison Square Garden mecca is really operated under the name of the "Skating Club," and it's the leading one of its kind in New York, being one of the successors of the old "New York Skating Club." It is perhaps a bit mixed in membership, having many of the élite, but also others who have become eligible merely because of their prowess. The major interest in life of all of these members is one thing—skating! The sessions of the club are every morning, and evenings from 5:30 to 7:30. Those who would like to skate once a week may have a special membership for Wednesdays from 3 to 7:30. They are charged an initiation fee of around \$15 a year and something like 50 cents each time they skate. Among the leading members are Mrs. Henry Howe, the Clarence Pells, the Charles Churches, William Sands, and Frederic R. Coudert, both senior and junior.

There's a children's club (private) three afternoons (Tuesday, Thursday, and Friday) from 2:30 to 5, and Saturday morning, each week. This club was founded several years ago by Mrs. Cheever Porter, and it is rather closely affiliated with the Skating Club, although not in the same organization. Adults also are admitted to this session.

• If you like to rub elbows—and literally—with Judy O'Grady, then slip on your skates at the "Red Ball" (formerly Iceland) on Fifty-Second Street, next to the Guild. Here, there is skating every afternoon and evening, including Sundays, from 2:30 to 5 and 8:30 to 11. Tickets cost about 75 cents. There's dancing here, as well as skating except on Sundays.

The Winter Sports Club, which is the remaining—and snobbishly speaking—less select hang-over of the New York Skating Club, uses the "Red Ball" between public sessions daily. In other words—although the evening sessions are not exactly smart, if you are advising the boys and girls, I would say the Madison Square Garden Ice Club is nothing like as crowded or as plebeian as the "Red Ball." But for that very reason, they may want to flock to the latter!

• If you pooh-poo the idea of skating in the confines of Gotham and want to get out in the great open spaces, head for the Beaver Dam Club on Long Island. It's extremely smart and very popular when the

weather makes skating possible. This is quite an old club, and some of the best instructors in New York go out on Sundays, as well as many members of the Skating Club. Of course, if you want to go farther afield, the lakes and streams of Connecticut, Long Island, and New Jersey are many and beckoning—but these hints are for those who have to content themselves near New York.

Thursday memo



• Many New Yorkers keep a more or less standing reminder in their engagement-books to ring up Nino and reserve a table

at the Saint Moritz for supper on Thursday nights. That is always a gala night in the Continental Grill. Artists from the theatre, the screen, the musical, and the radio worlds gather there, and there are often guest stars, giving a spontaneous gaiety to the occasion. Every one admires the blue bacchante bar. Of course, you can have a delicious dinner at the Saint Moritz any night in the week. It is nice to go rather late and then stay on for the dancing. There is no after-theatre *couvert* charge for dinner-guests.

After dark

• The Mayfair Yacht Club is still going strong, over on Fifty-Second Street by the East River. Pleasant for either dinner or supper after the theatre on week-days. Walker O'Neill's orchestra plays in the evening, and Dwight Fiske is the big entertainment attraction.

• If you are a late-stepper, keep the address of Peppy's Chapeau Rouge in your little book—159 West Forty-Ninth Street. Peppy De Albrew (whose name sounds effervescent, like the spirits of the young man himself) has a grand tango orchestra and a select list of entertainers. The place opens at eleven nightly.

Quiet but good

• Le Mirliton, on East Fifty-Eighth Street, is a restaurant that might be described as small but smart, quiet but good. George, who is a maître d'hôtel with a background, takes a lot of pride in his place, with the result that the service is excellent. One of his specialties is steak à la George, prepared before your eyes on a chafing-dish and served with *sauce piquante*. Another is his famous dessert, stewed oranges.

Swedish

• If you relish good Scandinavian smörgåsbord, you ought to know about Wivel's, at West Fifty-Fourth Street. Here, you are given dinner with all those Swedish serve-yourself-fixings as a starter, besides music, entertainment, and dancing, with no cover charge. No one would—or could—ask for more.

"FLANEUR"



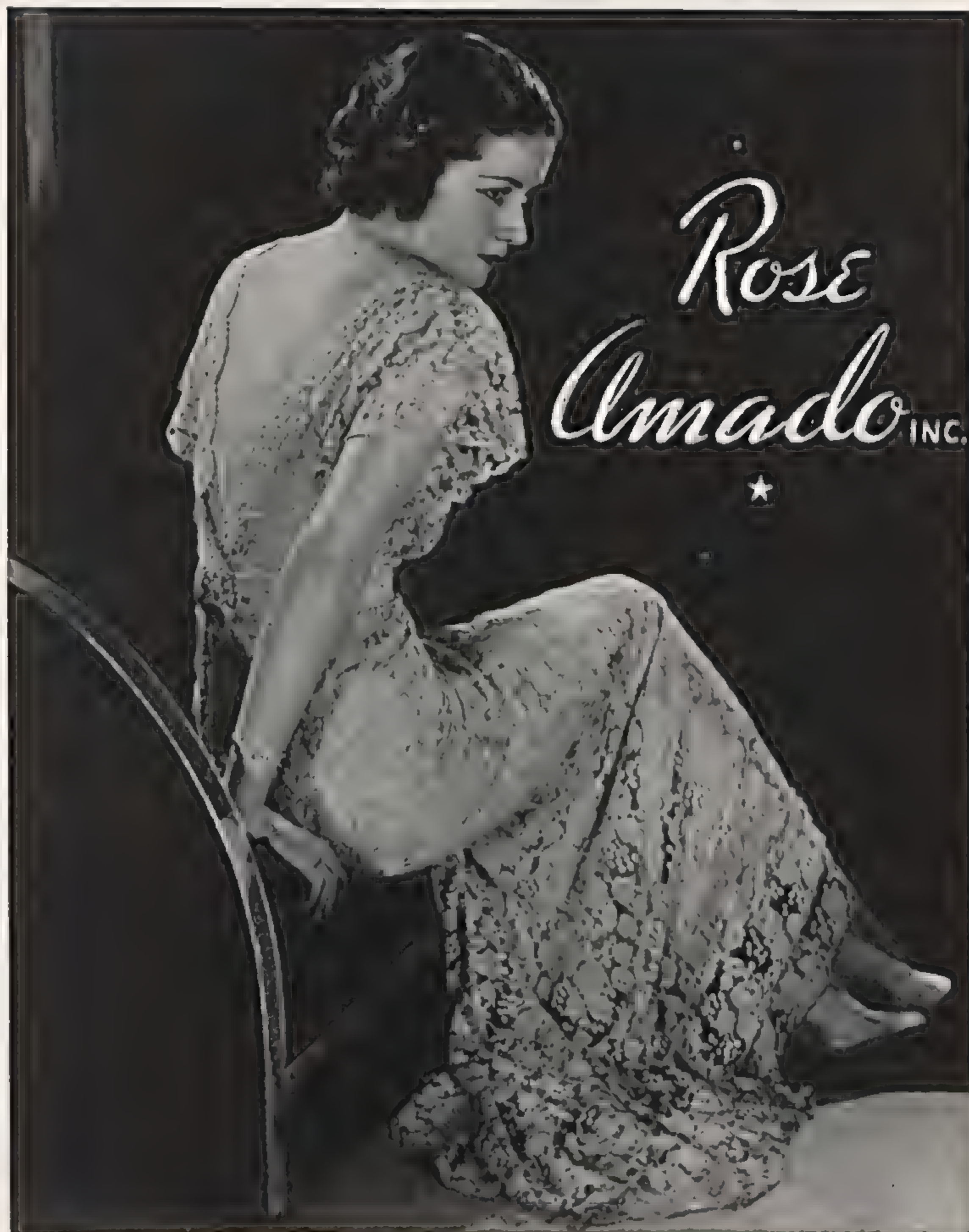
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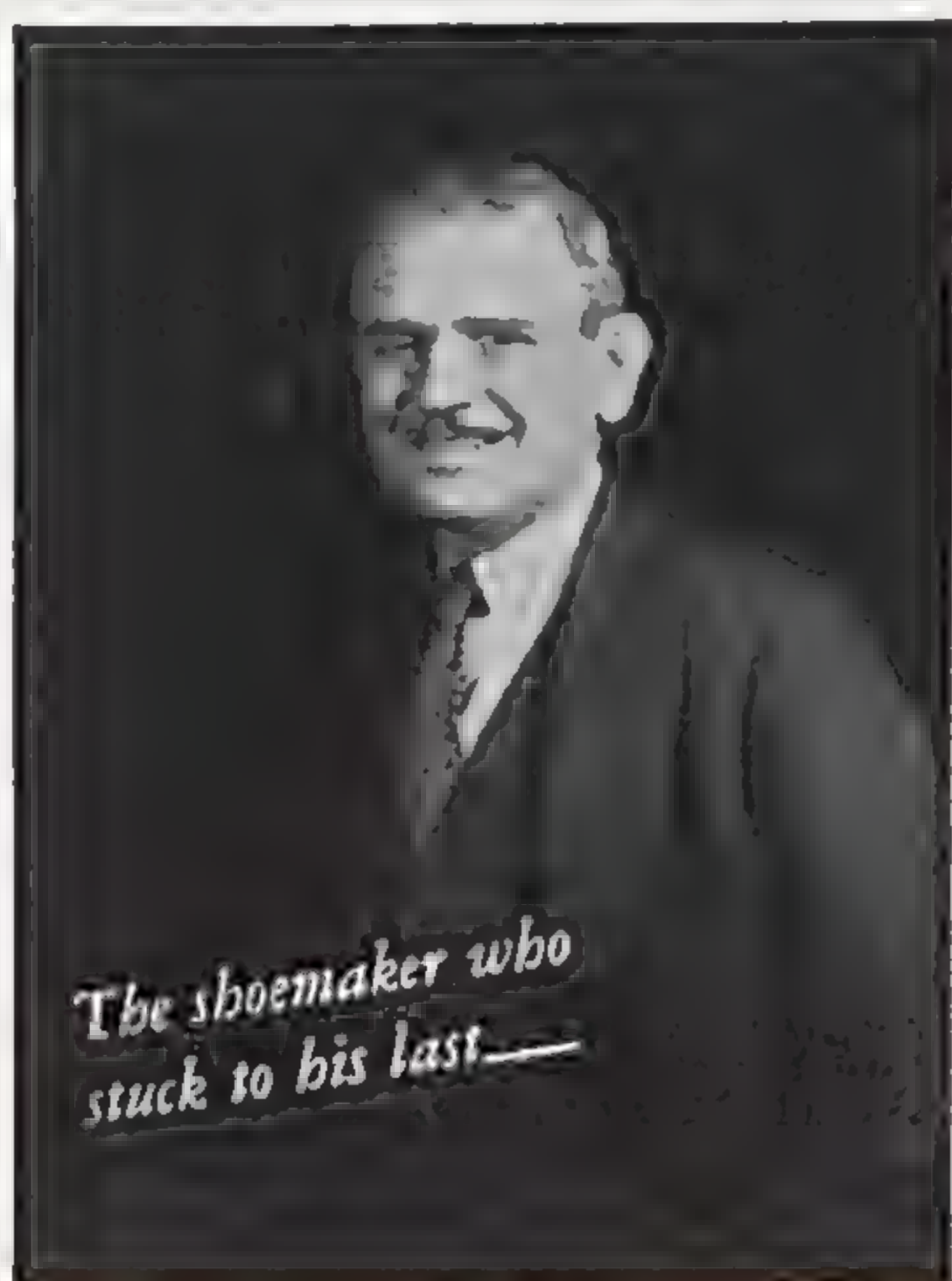


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SUZY MODEL; SAKS-FIFTH AVENUE



FEBRUARY 1, 1934

LIKE A MEXICAN PEON'S HAT IS THE SUZY MODEL OF PINK MILAN AND BLACK FELT WORN BY THE LADY ON THE COVER OF THIS ISSUE. THE SWISH OF TAFFETA AT HER THROAT IS A GUILLEMIN SCARF, FASTENED WITH DIAMOND CLIPS FROM VAN CLEEF AND ARPELS. HAT AND SCARF FROM SAKS-FIFTH AVENUE. THE PHOTOGRAPH IS BY HOYNINGEN-HUENÉ

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ALISON SETTLE-EDITOR OF BRITISH VOGUE

EDNA WOOLMAN CHASE — EDITOR-IN-CHIEF OF THE THREE VOGUES

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Bellodgia



Parfum

CARON



VOGUE'S

eye view

of the mode



BEFORE we broach the millinery question, a word about the serene and classic room above. It is in the Schloss Johannisberg in Germany, where, every year, the wine-tasters of the world gather to study the current Johannisberg vintage. Sitting at this table, they analyse and record its weight, texture, colour, and bouquet; then gravely return to their native lands, findings in pocket.

- At the left, you see how four of the most important spring, 1934, hats got their start in life. The lid on the fierce British croquet-champion of the 'Nineties is father to one of the greatest hat successes of the season—the immense, straight, straw sailor shown on the following page. Clearly, the Mexican bad man has inspired the hat on the cover of this issue, with its saucer brim and saucy stance. The child of the one-sided hat you can see on page 23: built, ostensibly, for what the novels call “her finely-etched profile.” And that bland and innocent circle we all wore on the back of our head in our patty-cakes days is reproduced with little compromise on page 25.

- On the right is a true specimen of Americana: a little rubber cape which was hawked at the World's Fair last summer for a dollar or so and which has now hit Palm Beach right in its fashion-plexus. Women buy them by the dozen, wear them rain or shine, take them to Europe, give them.

- Below, Cecil Beaton's frieze of Midwinter London Gaeties infers that the British dance their nights away in anything from conventional evening dress to Empire or Edwardian effusions. A rush of the Past to the head, apparently.





Brims over Paris

WE are headed—happily for most of our faces—towards a spring of bigger brims. Much bigger brims. Brims that spread out like enormous cartwheels or curl up like overgrown saucers. Brims that make a hat measure fourteen, fifteen, sixteen, even seventeen inches from edge to edge.

But don't jump to the conclusion that a flamboyant Merry Widow era is presently to swoop upon us. Heaven forbid! These new large hats are a far cry from droopy Gainsborough picture hats or those fantastic concoctions British dowagers are wont to turn out for Ascot in. They are sleek and strict and urbane, completely devoid of plumes and frou-frou; and, what's more, they are meant to be worn—not at tea—or dinner-time—but in broad daylight. With strict tailleurs.

When Reboux's mannequin marched out with that gigantic rough straw sailor shown on the opposite page, there was a hubbub of astonishment. "Do you mean to say," the onlookers asked, "that we shall wear as mammoth a hat as that with a tailleur?" "Exactly," Lucienne replied. "One's body, this spring," she went on to explain, "should be an inconspicuous narrow stem, one's head sleek and shiny and small—topped off by an immense, stiff, straight hat." The effect is staggeringly new. To be sure, such a hat is nothing to dive in and out of subways in, nothing to attempt unless you are tall and dashing, but if you can get away with it—it is the new thing to wear.

If you haven't the courage to wear one of these giant, flat phonograph disks, try the large brim that rolls or curves upward. A Mexican peon brim, perhaps, that starts out on the dead level and turns up abruptly at the edge, as does the Suzy hat on the cover of this issue. Or an overgrown saucer, like the Maria Guy rustic straw on the opposite page. Almost any

face on earth, young or not, will find this saucer shape kindly. It has a buoyant, becoming lilt and is tame enough to wear any morning.

Here and there, a large brim becomes far more adventurous. (As its daring increases, so must the formality of your clothes.) Louise Bourbon, one of the most broad-minded of current hat-makers, plays with all sorts of reckless ideas. She lifts a huge brim off the face in poke-bonnet fashion, then, changing her mind, dips the brim down in front. This goes by the name "Radiouse," and you can see it on page 26. She pushes another large brim sideward and forward with all the braggadocio of a pirate's hat. If our description is hazy, you can see this, "Vrai de Vrai," on page 23. There is no end to the changes she can ring on a large brim, all with devastating result.

But whereabouts on the head will these large hats be worn? Where, for that matter, will all hats, large and small, be worn? Sliding off the head? Diving over the nose? Clapped over one ear?

Paris lays down no arbitrary rule. Who wants a mob rule, anyway? When every woman puts her hat on at the same angle, we look as dismally uniform as a troop of girl scouts. This spring, each hat is a law unto itself. One may sit squarely over the eyebrows; another may be cocked to the side; still another clapped over one cheek; a fourth may retreat partly off the forehead. But none perch perilously back on the rear of the skull. That, thank goodness, is finished.

But perhaps you crave something medium or small in size. Consider, then, the new profile hat—dubbed that because it does so much for your profile. Medium in size, the brim folds flat to the head on one side and drops low on the opposite. At the left, your hair is completely exposed; at the right, even your cheek is hidden. Just how agreeable it is can be seen in Numéro "256," Rose Descat's hat of red chamois-like felt shown on page 23. Or in Agnès' "Patachon," of Fragonard-blue felt, shown on the same page. Or in Rose Valois' "Magicien," a red felt hat.

For downright flattery of the female face, there is probably nothing to excel the new straightish, medium-sized sailors with decoration under the brim. Flat little yellow buttercups are plastered over

• On the opposite page are the two head-lines that are spreading enormous influence over Paris. At the top is Maria Guy's overgrown saucer (Hattie Carnegie); and below it, Reboux's giant cartwheel (Bendel)—tailored, almost seventeen inches in diameter, and crowned with two red-and-blue grosgrain bows. Both are made of navy-blue rustic straw, and both are fashion starters



every inch of the under-brim surface of one black milan sailor. You can see it on page 26—Reboux's "Cœur d'Or." This same designer tries the trick again on another black straw sailor, "La Jeunesse Revient," gluing to the under-brim flat *coq* feathers—so smoothly they don't add one cubit to the thickness of the brim. Suzy is another believer in this form of *décor*, and she faces the brim of a grey straw sailor with black ribbon ruching.

And rearing their heads everywhere are shallow, insolent little sailors, such as ladies wore in the bicycle-built-for-two days. Suzy makes one of natural coloured straw, "Mon Béguin," with a navy-blue quill from which the fronds have been stripped, that shoots fifteen inches in the air. Patou puts together white Panama and red antelope to make one (we show it on page 27). And Le Monnier offers a pink Panama one (shown on the same page), so shallow that it has to annex a black satin bandeau in back to keep it on.

For the young, there is a legion of childish hats. Not excruciatingly coy baby bonnets—the recent rash of which proved so suicidal—but up-rolling hats like those that British schoolgirls wear. They are sprightly, but sophisticated. In Maria Guy's "Voici," the up-rolled pale blue Panama shown on page 26, you see an excellent example. Mainbocher makes two smartly worldly ones: a navy-blue straw, "O.T.," swinging up all around and banded with small white flowers; and another, "O.L.," also of blue straw, with a schoolgirl hair-ribbon just visible under the brim. Suzanne Talbot, Marie-Alphonsine, Suzy White—practically every milliner makes several.

The newest baby of the hat family, however, is the bambino beret. Rose Descat is responsible for this latest incarnation, and she takes the fulness that plunged over the eye and curls it up curiously in (Continued on page 82)

- Childish hats are growing up. See how much larger is the brim of Reboux's rustic natural straw sailor (top). Its innocence is belied by a rakish quill; Best
- Below it is the latest incarnation of the beret—Rose Descat's bambino beret in brown antelope. Instead of diving like a visor over the eye, it curls up childishly over one ear. This model is from Best



• That hat just above is one of the new profile-glorifying hats—Agnès' "Patachon." The brim turns up sharply at the left side and then plunges low at the right. The colour of the felt is news, too—pale Fragonard-blue. Altman has this

• Rose Descat's hat, "256," at the upper right, exposes half your hair on one side and completely hides your cheek on the other. A new red felt, almost like chamois, called "Le Faune," is the fabric. This, too, is from Altman

• The daring sweep of the enormous brim at the right suggests a buccaneer's hat. It's Louise Bourbon's "Vrai de Vrai," and it has a chou of bright red grosgrain at the back. Black milan straw is the fabric; from Milgrim



HORST, PARIS

TALBOT'S SHADOWY BLACK TULLE HAT (BERGDORF GOODMAN); MAGGY ROUFF'S CRÊPE AND LAMÉ DRESS



MAINBOCHER (MILGRIM)

Above is Mainbocher's latest whim for evening, "O. U.," an enormous—and enormously flattering—hat and a little shawl of old-fashioned brown embroidery anglaise. It's smart to wear them with a white or pastel evening gown—like the white satin Mainbocher dress worn here by the Princesse Sherbatow

A halo of black horsehair—anything but saintly—crowns the snug little skull-cap, also made of horsehair, that is shown at the right. Suzy calls it "Moonlight," probably because it works as much magic. Worn with it is Lucien Lelong's intriguing black satin dinner-blouse that is called "Confidence"

SHEER NEW HEAD-LINES



HORST, PARIS

SUZY (MADAME PAULINE)



• Look under the brims of hats—if you seek news. Reboux's black milan sailor, top, has flat yellow buttercups pasted underneath; from Hattie Carnegie

• Brims are everything. This pastel blue Panama (centre) rolls up like an English school child's hat—Maria Guy's "Voici"; Bendel

• The brim at the lower left starts to rise off the forehead, but changes its mind and dips instead. It's Louise Bourbon's black leg-horn with orange and yellow ribbon; Milgrim

• Rose Descat pinches and tucks the brim below so that it dips over one eye. Of natural straw; Bendel



The new spring hats are brimful of news

• Pastel paper Panamas will rear their heads as early as February. Marie-Christiane's sailor, top, in pale Fragonard-blue, is amusing with a navy-blue tailleur; from Bendel

• Under a wide-mesh black veil is Le Monnier's pale pink hat—of a velvety, blotting-paper species of Panama; Madame Pauline

• White Panama and red antelope—a totally new partnership. Patou puts them together in that strict little sailor; Madame Pauline

• The beloved white piqué hats put in a return appearance this spring. The one with the petalled bonnet brim is Talbot's "Daisy," worn with piqué gloves; Saks-Fifth Avenue

PALM BEACH, 1934

as seen by him



MRS. J. GORDON DOUGLAS

OVERLOOKING THE MUNNS' LUNCHEON PARTY



MRS. WILSON, CAPTAIN WILSON, MR. J. MOFFETT ON THE WILSONS' BEACH



MRS. AMCOTTS WILSON'S SMART RUBBER BATHING-SUIT



MRS. ECTOR MUNN

HAVE you ever had an amusing train journey? Well, I have—en route to Palm Beach. The car I travelled in might have been a private car, because our party was so numerous that there was no room for strangers—which made the trip like a house-party from the moment we left New York.

Soon after we started, Elsie Mendl, Louisa Munn, Isabel Sloane, Elsa Maxwell, and Linda Porter all decided to go to bed and dine in their compartments, so their maids proceeded to make up their rooms with their special things—sheets, pillow-slips, and all the other paraphernalia smart women have for such occasions. When they were once installed, the rest of us made the rounds, visiting each in turn and having cocktails with one, dinner with another, and coffee with a third. It was great fun, and I am sure no one has ever seen anything like it on a train.

The bed in Louisa Munn's compartment was made up with sheets and pillow-slips of blue-and-white printed batiste with a blue quilted cover. Mrs. Sloane's was dressed with pale blue sheets and dark blue covers. Elsie Mendl's scheme was brown and beige—brown silk moire covers and cushions and beige crêpe de Chine sheets. And Mrs. Cole Porter's had covers in different shades of pink, topped off by a sable rug. (Elsa Maxwell didn't bother about such details and was content with the old Pullman blanket—but it didn't cramp her style in the least.)



COLONEL BARCLAY WARBURTON, LADY MENDEL, AND MRS. WARBURTON AT THE WARBURTONS' VILLA

The number of bed-jackets, hot-water bottle covers, silk bags for hanging up clothes and putting away shoes was a lesson to the unsophisticated. The porter had never seen anything like it in his life, and the train conductor spent the entire journey in our car. And oh yes—I have forgotten to mention the dogs—Mrs. Sloane's toy Schnauzer and Mrs. Munn's three dachshunds. They, plus the children, maids, and governesses gave a domestic touch that saved us from resembling a travelling troupe.

Those of the party who did not dine in bed or by the bedside of one of the beautiful ladies, dined in the "orchid room"—a little "number" in the way of dining-cars done in shades of mauve with a magenta carpet and emerald-green leather chairs. A description of this car, discovered

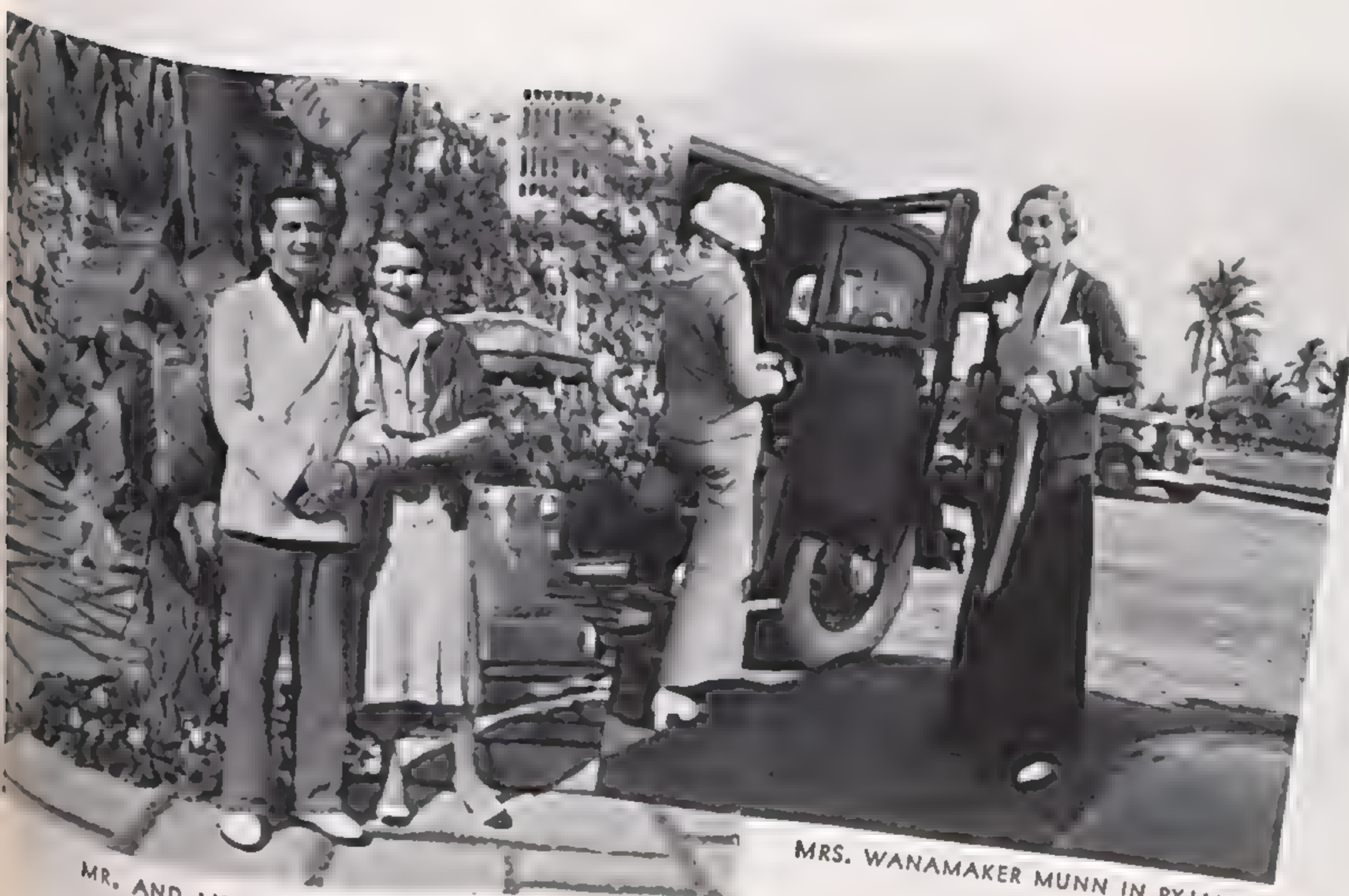


THE DUKE OF SUTHERLAND AT THE MUNNS' LUNCHEON

in advance, is, I believe, the reason why so many of the ladies went to bed! Nobody could face an orchid coloured dining-car, even in holiday mood.

As I stepped off the train at Palm Beach, with my head full of the luggage problem, a maid who does not speak any English on my hands, and the heavenly sunshine blinding my eyes, I was literally thrown into the arms of a Negro jazz band singing, playing, and dancing, all at the same time. I have never seen so gay a station platform in my life. There were the jazz band; Miss Mary Brown Warburton in tailored black pyjamas, red mules, and a red beret; my hostess, Mrs. Bob Wilson (hatless and wearing a little white crêpe de Chine dress from Paris), accompanied by the smiling black face of the famous Bobo, who takes care of one's luggage at Palm Beach. (Some of the other smiling black faces have been known to abscond with said luggage, leaving the innocent minus any of the necessities of Palm Beach life—therefore it is good to know about Bobo.)

In less than no time, I was in the swimming pool, and I have remained in, or very near, it ever since. It doesn't seem possible that only five months ago I was floating about in the waters of the Mediterranean and the Adriatic and that now, in December, I am (Continued on page 83)



MR. AND MRS. LUCIUS ORDWAY

MRS. WANAMAKER MUNN IN PYJAMAS



ROMNEY BRENT, NOEL COWARD, AND YVONNE PRINTEMPS

HORST, PARIS

SKETCH FOR "YELLOW JACK" BY MIELZINER

"OTHELLO" SCENE BY JONES

VOGUE'S SPOT-LIGHT

A FAVOURITE device of writers gone dry is to reminisce. Faced with an access of sterility, therefore, we thought it as good a time as any to make one of those neat lists in which all the surviving plays of the season are hung with descriptive tags as convenient to ourselves as to you.

But that may have to wait, for the pictures on these pages need a lot of explaining. They seem to be more heterogeneous than ever, embracing all media.

There, up at the left, is a most witty and fruitful trilogy: the Wonder Boy of English literature with the two brilliant players who will embellish his new operetta, "Conversation Piece," due to open in London this month. Noel Coward wrote the words, lyrics, and music (how meagre is the lad), and Romney Brent (out of Mexico by America) is leading man for Yvonne Printemps (out of Paris by Sasha Guitry.) Coward and Printemps have worked together before: they both appeared in a skit at the British Embassy Ball in Paris. It would be hard to combine three more versatile and civilized creatures; and the operetta should crackle like Olympian static.

The three stage-projects above are from the exhibition of International Theatre Art at the Museum of Modern Art; a bewildering array ranging from the most experimental of Russian sets to the pine-panelled realism of our fathers; and from the Commedia del Arte to Norman Bel Geddes.



ANNA STEN IN "NANA"



WOODCUT BY OLIN DOWS, AT THE FERARGIL GALLERY



SCENE IN "HAMLET," BY SIMONSON



GRAY-O'REILLY

SELENA ROYLE, EARLE LARIMORE, AND ILKA CHASE IN "DAYS WITHOUT END"

ON PASSING SHOWS

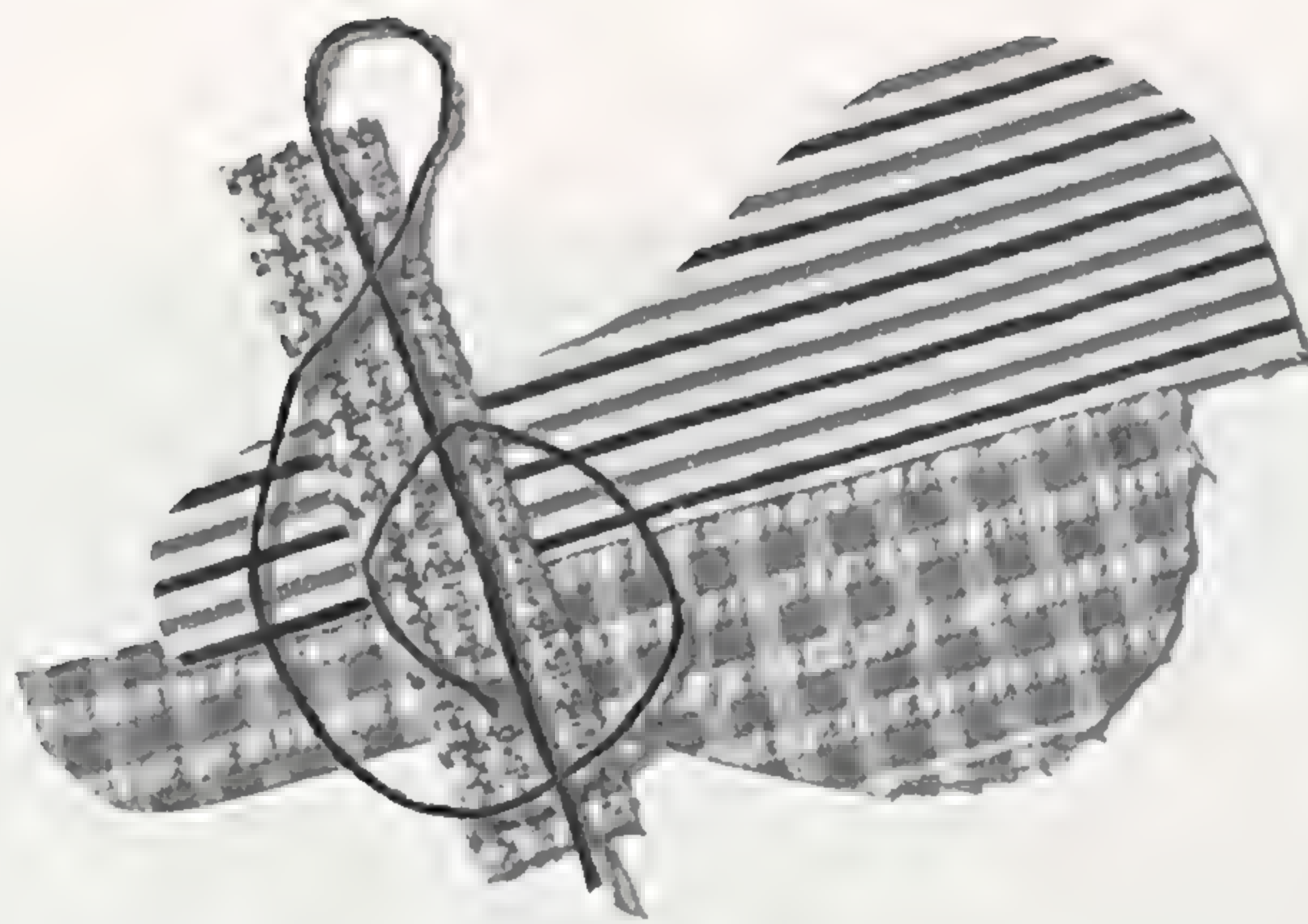
• We were impressed by the fact that a great majority of the modern designs would inevitably kill the finest acting in the world. Cerebral chaos in paint and form is no background for the small human gesture. Designers seem to forget that their job lies in enhancing the play's mood, rather than in projecting their own. Personally, we believe the art of stage design to be overrated, having received our greatest theatrical thrills through the lift of a hand against a curtain or the inflection of a single voice rising into the barren vaults of a rehearsal stage. We have often enjoyed a good play in inferior settings; but we have never enjoyed an inferior play in good settings. Be that as it may, it is a lively art and an engrossing one, and we point with pride to the three designs above by three leading American designers—Robert Edmond Jones, Lee Simonson, and Jo Mielziner, all of whom know how to bow their wills to the needs of a play without in any way sacrificing their highly individual talents.

Mielziner, whose set is for Sidney Howard's coming play, "Yellow Jack," is noted particularly for the warmth and essential reality of his designs. He is a past-master at recreating the stuffy glow of nineteenth-century Viennese drawing-rooms or the smoky murk of a Siberian railway station. Jones is the purist and the visionary, notable for his dream-like atmospheres, his economy of line, (Continued on page 80)



NELSON

VILMA AND BUDDY EBSEN, IN THE ZIEGFELD FOLLIES



Theme songs from native looms

OUR symphony of spring fabrics starts out with all the éclat of a national anthem: from the rock-bound coast of Maine to sunny California, from the crowded subways of Manhattan to the windy ranges of Texas, sewing-machines are humming. Small dressmakers and small tailors are doing a flourishing business. Women weary of shoddy materials, hastily put together, mass-production clothes are buying expensive silks and good woollens and, materially speaking, are going in for quality. They are spending time on the selection of fabrics and on repeated fittings, for they've learned the saddest of all lessons—buy in haste and repent at leisure. The newly bright lights of restaurants seem to have had not a little to do with this back-to-quality movement.

But whether you plan to take your materials around the corner to your favourite dressmaker or assemble a ready-made wardrobe, you'll want to note these important points in the spring fabric scene.

SILKS, mentioned in connection with spring, turn our heads towards prints. This year, prints for day or evening are almost gaudy. Small, but brilliant, fruit and floral patterns on dark grounds are grand for the street; or, for evening, five or six larger-patterned colours flung together on a black background—a new black mossy silk crêpe has a startlingly brilliant floral design. Let yourself run riot on patterns that have brilliance and dash, but be sure your eye is good.

If you are going to have only a few print dresses, the quieter prints will be most satisfactory. New foulard patterns, printed challis, scattered dots, checks, and plaids are soothing in green-and-white, green-and-red, rose-and-black, bright blue-and-white. Checks and dots on semi-sheers are another reason why you'll like the new silks.

When it comes to solid-colour silks, textures are more subtle. Gone are the days of the bold, rough crinkle. Mild, mossy textures, cantons, puckers, ribs, cords, herring-bones, and linen-like weaves are the textures to buy. Taffetas will be used for dresses and blouses. Laces, nets, and silk organdies are prize evening materials. Cheney's satin-striped chiffon is one of the newest evening fabrics and one of the most alluring. Plain and crinkled chiffons are something else to consider, especially when two colours are combined.

WOOLS have colour news that is news: wool tones have turned softie and gone in for greyed, sandy effects. Nothing noisy or flaunting. For your spring coat (if you don't suc-

cumb to black or brown), the smartest colours are the blue-greys, the green-greys, beige in various shades, and new soft reds with a crushed-strawberry look. Coat woollens and suitings are smart in mossy or knit-like textures, often with a slightly shiny, silky look. Ribs and raised effects are still good. Basket-weaves, sacking weaves, and towelling effects are very new. Forstmann Forstone coatings have less contrast in their two tones, this season, making them even more chic.

American tweeds are an increasingly successful native product, and one to be proud of—for instance, the plaids, checks, and stripes of our local mills are divine. And the colours! Yellows, greens, dull lavenders, and greys. Plus that smoky, moorish, honest-to-tweedness quality that a good dyed-in-the-wool tweed should have.

Dress woollens look like cottons. In fact, the cotton weevil seems to have gone around biting everything. There isn't a fabric that doesn't try to look like cotton, in some phase or other. There are wools that would fool the seersucker expert, and others that look like tissues and cotton crêpes. And, when it comes to the flair for the flaxen, the wool is pulled over our eyes again—wools dyed and woven to look exactly like linen. Life is so complicated! (Continued on page 72)

- At the top of this page are three Sanforized materials: Everfast-Evershrunk mohair, part of the clef sign, is one of those new washable suitings; Macy's. The neat check is a Tripple-Barker cotton called "Tripple Ripple," in red-and-white. McCutcheon has it. Wilson Textiles made the striped cotton, in brown, red, and white. Also from McCutcheon
- The peachy half of the masque (opposite page) is Duplan's "Crêpe Renown," a marocain weave, a mixture of Seraceta and Viscose; Altman. The speckled woollen half is Shelton Looms' "Yanita"; also from Altman. The raspberry-red eye is Cheney's "Lissome Crêpe"; McCreery
- The yellow, grey, and black striped crêpe (top) is Wager and Hirsch's; Altman. Below it is Howlett and Hockmeyer's new "Roi de Roi" corduroy; Macy's. The dull purple-and-white stripe is a Schmidt coat woollen; McCutcheon. Below it is L. and E. Stirn's white slub-knot crêpe of Du Pont rayon; Lord and Taylor
- The finger-board of the three-stringed ukulele is Skinner's new brown mossy crêpe; McCreery. The green is Forstmann's woollen dress crêpe, crinkly like seersucker; McCutcheon. Cheney's brown twill woven with white satin stripes is from Macy's. The printed spot is a Belding Heminway Corticelli crêpe; Altman
- The narrow white-and-black stripe is Mallinson's "Rib-O-Faille"; Altman. The dark blue piano keys are of Darbrook Fabric's "Dartex," of Du Pont Acele; from Lord and Taylor



o v e r t u r e t o s p r i n g f a b r i c s



DRAMA IN FABRIC

PROLOGUE: Fashion, like a puppet, hangs by a thread—a thread of silk, a thread of wool, a man-made fibre—that forms a background of action for our heroine, Mademoiselle La Mode and her two suitors, Messieurs Colour and Weave.

- The curtain, in dull brick-red, at the extreme left, is of Celanese "Cordonese," woven with a spongy stripe. From Altman
- Next, in order of appearance, is Duplan's "Crêpe Riskay," a brown mossy crêpe, of Seraceta and silk. From Macy's
- The large colourful spot is Onondaga's flower-print; Wanamaker
- Next, Onondaga's yellow-green bubble crêpe; Lord and Taylor
- The green circle is Stehli's "Barmallo" semi-sheer rib crêpe; Macy's
- The heavenly yellow is matelassé chiffon, called "Sillage," an À La Dernière Heure fabric from the Shelton Looms; Lord and Taylor
- The varied stripe is L. and E. Stirn's crêpe; from Macy's
- In orange-red is Foreman's "Crêpe Volpone"; Bloomingdale's
- Forstmann's brick suiting woollen looks like linen—another material that plays a deceiving rôle; from Altman
- The plaid in the colours of a Constable landscape is a Kaufman wool; from Stern's
- The rhapsody in blue is a Forstmann woollen, a new Forstone fabric; Lord and Taylor
- Forstmann also made the rough green suiting with small checks. From Altman
- The broken check in dark grey on red is an American Woolen suiting; from McCreery
- Forstmann-Forstone yellow-gold tweed, lovely in colour and soft in texture; McCutcheon
- The two round disks that take their bow are on Dumari's new printed silk crêpe "Pinnacle"





• Goodall White Herring-bone Palm Beach cloth (upper left) is among the smartest woollens; from McCutcheon's
 • Stevenson checked linen, "Ormond," has a bred-in-the-country look; Altman
 • Butterfield's "Geneva Lawn," a green-and-raspberry flowered check; Gimbel's

• A coarse woven plaid makes McBratney's crushless-weave linen; from Macy's
 • Marshall Field's "Shadowlane Organ-die," in blue and white; from McCreery
 • Blue, black Italian linen; McCutcheon
 • That red-and-white check, "Pucker-Dee," is a new Glass seersucker; from Macy's

• Those gay Roman stripes distinguish one of the smart new Ameritex Sudanette handkerchief linens; from Lord and Taylor
 • Natural linens are chic—like that coarse Everfast peasant linen; Wanamaker
 • Stripes again—Pacific Mills' Zephyr Cord in brown-and-white; from Macy's



- At top of page—Glass's Crinelle Or-gandie in red-and-white; Bloomingdale's
- Tartan plaid in linen; McCutcheon's
- Glass makes a checked seersucker called "Coru-Crinkle"; from Stern's
- Schmidt's "Sanband" is a Hoosac cot-ton with dull satin stripes; McCutcheon

- Everfast's plaided seersucker; Macy's
- As bumpy as corduroy is McCutcheon's puckered striped cotton, in blue-and-pink
- In red, white, and blue is Everfast's horse-blanket checked linen; from Altman
- That brown-and-white stripe is on But-terfield's Londerry linen-like fabric; Macy's

A PLAID WORLD



MODEL FROM BERGDORF GOODMAN

SUBTLE SHADES

Twenty yards of tulle were used to make the diaphanous evening gown that is sketched on the opposite page. And the result is probably the most distinctive and devastating dress you have seen in a number of years. First, there's a sheath of tulle in a rich, cocoa-cinnamon brown. Next, there's one of pale blue; then brown again, and, finally, one in a shimmery, soft, wispy blue. Little triangles of very fine shirring mark the spot where the filmy shoulder-straps end, and the separate tulle scarf gives a swish of heavenly blue at your throat

When you wear the blue-grey suit shown at the right, the notched collar of fox, dyed a deep blue, makes it practically impossible for you to look down and see your toes—which is all very smart and proper this season. For the new silhouette is slender in outline, but it has a distinct jutting-forward line from the tip of the chin to the waist-line to give that new, chesty look. Blue gloves that flare high, wide, and handsomely, a large, pouchy bag in blue-grey, and a small off-the-face hat in the deeper blue are worn with this suit as colour accents



Wapston

MODEL FROM ROSE AMADO



DESCAT'S PINK PANAMA WITH A COXCOMB AND AUGUSTABERNARD'S TWEED CAPE-ENSEMBLE (FROM HATTIE CARNEGIE)



WHY MEN LEAVE HOME

by ROBERT LITTELL

LADIES, you've got us all wrong. You complain that, barring the few times when we become small boys again and go to the Beaux Arts Ball dressed as Louis XIV., or turn out for a college reunion in silly straw hats and jumpers, or fill an armory with the gold braid and pompons of our Ninety-Ninth Regiment, we men aren't interested in clothes, whether yours or our own. You find fault with us, not only because we don't know the difference between your beiges and your bombazines, but because we exhibit the most dismal lack of colour, variety, and imagination in what we wear ourselves. And you jump on us for appearing before you, year after year, in the same old blue serge suits and thirty-cent neckties, in the same old grey felt hats which look as if they'd been thrown over the goalposts of every Harvard-Yale game since 1873.

Such complaints are unfair. Don't judge us by our every-day apparel or by our bursts of public masquerade. Our occasional fits of finery are as nothing to the vast tide of formal, ceremonial dress which flows without ceasing just under the surface of male America. Colour? Variety? Imagination? Listen to this:

"... Costume consisting of underskirt and elaborate over-robe; underskirt of fine imported silk brocade; over-robe of fine imported brocaded silk elaborately trimmed with fine imported silk or Point d'Espagne lace around the front and bottom, and around the large flowing sleeves; undersleeves of fine imported silk brocade, trimmed with special imported silk or Point d'Espagne lace; large flowing sleeves lined with fine imported satin; the collar of fine imported silk brocade, trimmed with soutache braid and jewels, from which is suspended an elaborate pendant of silk brocade, trimmed with silk or gold soutache and elaborate silk appliquéd ornaments, trimmed on the lower edge with silk or gold lace, from which are suspended jewelled rings; ruching in cuffs of sleeves."

You've never seen a man dressed in anything like this? You don't believe it's

possible? Please, please, this is a very serious, not to say solemn, matter. We do wear clothes like that—thousands, hundreds of thousands of us—but we don't wear them for fun, or simply because we really like to get all dressed up just as much as you do. No! When we go in for silk brocade and ruching, for imported underskirts and elaborate over-robcs, it is as Joiners, Fraternalists, and members of Lodges; it is in the exercise of our functions as Sovereign Master, Inside Conductor, Sir Knight, Past Grand High Priest, or Past Noble Grand Eminent Commander of The Improved, Oriental, Imperial, Exalted, Royal, Hermetic, or Independent Order, Union, Brotherhood, or Circle of Oaks, Elks, Geese, Bees, Moose, Mules, Fleas, Owls, Red Rovers, Odd Fellows, Yellow Dogs, Modern Woodmen, Good Templars, or Galilean Fishermen.

I'm not making this up. These are the actual names of some of the organizations which we men join, and where, sometimes in strict privacy, sometimes in parades down Main Street behind a Zouave brass band, we can indulge our suppressed longing for Skinner's satin, for overdresses and undersleeves, for chapeaux embroidered with doves, for imitation ermine, medium-length trains, and velvet boots in contrasting colours.

And still you don't quite understand? It's really very simple. American men, owing to the severe democratic ideas and tastes of the Founding Fathers, have missed out on a great deal of good, clean fun. Unlike Europeans, we have never been allowed to play Hussar, or Beefeater, or Privy Councillor. We have, publicly, nothing like the changing of the Guard at Buckingham Palace. We can't go in officially for kneeling and knighting and accolades. We have no Birthday Honours List, or Chevalier's Rosettes. Our efforts to make up for the absence of dukes, barons, and other titles by calling each other Judge, Colonel, Hey Buddy, Dear Sir, and Brother or Madam Chairman are hardly soul-satisfying.

Now, you can not forever deprive strong, healthy (Continued on page 78)



Tragedies of the current mode

YOU pay for what you get; and the penalties of chic can be legion. If any one tells you of the supreme and superior comfort of this age of freedom as opposed to the stays, the petticoats, the hoops, and the headgears of other days show them this heartrending spread.

You may not have suffered all these mishaps and indignities, but you most certainly will have suffered some of them. That is, if you've made any effort whatsoever to swim with the sartorial tide. And we presume you have. Otherwise, you wouldn't be reading this!

The pictures really need no explanation. They speak—in accents of anguish—for themselves. The feather cape that gets in your mouth every time you inhale. The high curls that keep pushing up the off-the-face hat that keeps worrying the forced serenity of your forehead. The hair-ornament that wends its weighted way down to the end of the lock, finally to fall with a resounding splash into the Petite Marmite.

The proof of the pudding seems to be that you can't be beautiful (in the urbane sense) without inconvenience. So keep a stiff upper lip, unfortunate lasses of fashion, and go on suffering. Books are right. The woman pays—and pays.



The tiara that ended tiaras



Feathers-in-the-mouth



*Muff, Bag, Gloves, Cigarette,
Cocktail*



Falling star



The dropped neck-line





GUESTS FROM LONDON AND PARIS

NELSON



COMTESSE RAOUL DE LUBERSAC



TONI FRISSELL

MADAME PIERRE CHAMPIN

EUROPEAN QUOTA

NEW YORK has added lustre this winter. And this time we do *not* mean Repeal. We refer to the fair visitors from Europe whose presences adorn our streets and these pages. Not in a long time have so many distinguished Europeans graced our shores, and the sensation is gratifying. Especially when they "Oh" and "Ah" at the beauty of New York (and they all do) and at the keen excitement in the air.

Against the panels of the Sert Room at the Waldorf are the Marquis and Marchioness del Marito, the Hon. David Herbert, Mr. John McMullin ("Him," on a flying visit to his native land), and Camillo Aldao.

Directly above is the Comtesse Raoul de Lubersac, a Frenchwoman by birth, but an inveterate sojourner in England. At the left, protected from the high winds of Pierre's by her Patou coat, is Madame Pierre Champin.



TONI FRISSELL

COMTESSE GEORGES DE CASTELLANE

NELSON

DUCHESS D'AYEN

TONI FRISSELL

PRINCESSE GUY DE POLIGNAC



NELSON

LADY HONOR CHANNON AND MR. CHANNON

Here are some more transoceanic gifts to the American scene, all apparently pleased at their temporary fate. Up at the left is the Comtesse Georges de Castellane, wearing a Lelong coat and a Reboux hat. An Argentine by birth, she is noted for her exceptional charm and prettiness. Next to her is the Duchesse d'Ayen, Fashion Editor of French Vogue and daughter-in-law of the Duc de Noailles. At the right are the Princesse de Polignac and the Comte de Roussy de Sales, on a tour of inspection at the Condé Nast Press in Greenwich. And at the left is Mr. Henry Channon and his bride, Lady Honor Channon, daughter of Lord Iveagh



HOYNINGEN-HUENÉ, PARIS

FOUR FANTASIES

- About the only time in your ordinary life that you can be as ornamental as your heart desires is when you wear a tea or hostess gown. The picturesque one above is from Hélène Yrande, and it was inspired by the petticoated ladies of Renoir's paintings. Pale blue satin winds alluringly about you and opens down the back to disclose a simulated petticoat of trailing, tucked chiffon in a bluish-grey shade. You may let the silver lamé cowl slide off your arms, as you see in the photograph, or wear it discreetly on your shoulders
- Amusing and utterly smart to wear with a hostess gown is the slightly fantastic head-dress shown in the photograph at the left. It's nothing but a twisted roll of silver lamé, from which jut wired silver lamé spirals—an amusing conceit designed by Ira Belline. Nor should you fail to notice the coxcomb-like coiffure of the lady wearing this diadem. Antoine, who created it, has tinted the blond hair a delicate mauve



FOR THE FIRESIDE

- Another imaginative and purely ornamental tea-gown is the one shown above, worn so charmingly by its designer, Ira Belline. A necklace of gold lamé cords encircles the neck and is clasped on the shoulder with a huge brooch of paste jewels. Yellow and orange chiffon is used for the body of the gown, and the interesting sleeve effects are formed by the wing-like draperies of chiffon. To make the gown even more decorative and regal there is a train so long that it sweeps half-way across the room in the grand manner
- The gay little evening hat at the right is a bit mad, but captivating nevertheless. It is Ira Belline's suggestion for a hostess hat. And it's a delightfully absurd clown cap, with a rolled brim of gold lamé that dips saucily over the right eye, a crown of gold theatrical mesh, and a spray of paradise feathers swooping gracefully over the top. The coiffure beneath this attractive madness was done by Emile



HOYNINGEN-HUENÉ, PARIS



STEICHEN

STEIN AND BLAINE

Mrs. Glaenzer in a vivid print

Mrs. Jules Glaenzer, one of the popular young hostesses of New York, wears with great distinction this Stein and Blaine evening gown of printed crêpe. The large, all-over design of vivid, exotic colours splashed on a black background is typical of the new trend towards bolder designs for after dark. A huge bow sash in rusty red and cream colour accents the deep V décolletage



MAINBOCHER

HOYNINGEN-HUENÉ, PARIS

The chic Mrs. Edwin D. Morgan, junior, who was formerly Miss Elizabeth Winthrop Emmet, has been spending the winter in Paris, studying painting and working in her studio on the quai d'Orsay. She is photographed in a striking costume from Mainbocher—a black crêpe dinner-dress, newly low as to its front décolletage, with a cape over the shoulders and a diadem hat of black satin

Mrs. Morgan dons a dinner-hat



Crisp taffeta rustles back

Crisp taffeta and soft wool will often be seen together this spring. Maggy Rouff joins them in "Incroyable," that costume at the far left, with a black faille coat, silver-fox trimmed, over a black wool dress with the lower half of the sleeves and the huge collar of the faille; from Milgrim. Agnès' antelope hat

Taffeta and chiffon—another combination indicative of spring. Mirande builds the bodice of that dress on the seated figure—"Cocktail Party"—out of pink taffeta, cutting the décolletage in an unusual fashion. The skirt is of black chiffon over a taffeta slip, and the clips at the neck-line are of strass

Mademoiselle X



By Maddy Vegtel

AH, Madame, you are too kind! I am so happy that you like the pictures of me—Which one do you say? I remember! The one where I wear Talbot's "Kakoschnick" and Chanel's suit, "20." You like that very much? I do, too. It is not pretty, of course, it is bizarre, but then prettiness does not count this day. It is no longer *la mode*.

What I am? I am Dutch, Madame. But I was not born in Holland. I was born in Balik Papan, that's on the island of Borneo, in the Dutch East Indies. My father was Baron Witt. My mother—you saw my mother when you came in. Yes, that was my mother, Madame. My father was Dutch. He came from The Hague. He was sent to Balik Papan by the "Shell," the oil company. Years and years ago, long before I was born. I was born in 1911. I came here, to Paris, a year ago. Oh, yes, I lived in India, but only till I was six. When I was six, I was sent to Holland. To my grandmother, my father's mother.

No, I don't really remember very much about it, about Balik Papan. There was a large, low, white house, and all the beds had mosquito-netting around them, and, in the hot weather, we went to the mountains. But it was always hot there and moist.—Ah, no, Madame, I never, never want to go back! But I do like something there—*Indiesch* food: rice—*ryst tafel* we call it, in Dutch; in Malayan, *nassi*. One eats it with sharp spioes, they smell strange and not good, but they taste—oh, delicious, and the fruit in India is delicious, too . . . and, of course, one has all the servants one's heart desires. I think we had twenty—I don't know how many native women took care of me! Most of them looked alike: shiny, coffee-brown faces, and no noses to speak of, and very flat, full mouths. Some were dark, almost black. You see, there are many different types of natives in India: Javanese, Balinese (they are the most beautiful), Dajaks, Sen-oi's . . . many, many different ones. In Borneo, most of our servants were Dajaks. The women all had black hair, which they

wore in a knot, a *kondai*, in the neck, and around the house they wore the *sarong* and *kabaja*. The *kabaja* is a white jacket, the *sarong* a piece of cloth which they twist around their waists; sometimes, they only wear *sarongs*, and they tie them high up under their arms. They are beautiful, the *sarongs*, of delicate batik and in strange colours: slate-blue, brick-red, moss-green. I have several here; I will show them to you. In Holland, I have several more.

When I went to Holland, one of the native women insisted on going with me. She told me to call her "*baboe*," that means nurse. At The Hague, we went to live at my grandmother's. She lived in a villa near the sea. So near that, at night, I could see the lighthouse flash its light every few minutes. I used to like that. . . . I would lie and watch for it! But I didn't like Holland, not that first winter. *Baboe* and I both were so cold, and we found everything very gloomy. But, after a while, we got used to it. I was sent to a girls' private school, and there were many girls like me. From India. Some had *baboes*, too, who spoiled them very much; I was spoiled, too. *Baboe* did everything for me, everything, everything. . . . And when I was ill, she'd sleep on a little mat beside my bed.

My grandmother did not like it. She was kind, but strict. She bought lovely clothes for me. She had taste. She liked me to go without a hat, but she always insisted on my wearing gloves; ah, I remember them so well! Little white chamois ones, with one button. But with all the clothes I had, I still never had enough. I adored dressing up. Most little

girls do, but I did it with passion. I would weep and stamp my foot if some ribbon did not tie just *so*, or my hair could not be fixed just like *that*. And when I dreamed about the future, it was always about the clothes I would have. I'd say, "When I am married, I'll have an ermine cloak, covered with little black tails." Or I'd say, "The first thing I'll ask my husband when I am married will be to give me forty-eight pairs of long suède gloves in all shades of beige and brown—and I'll never, never have them cleaned!"

It amused my grandmother, but occasionally she would shake her head and say, "Poor Nonni." Nonni is my name. Most *Indiesche* children are called Nonni. *Baboe* liked me to talk like that, though. She never thought anything good enough for me. She'd brush my hair and polish my nails for hours.

Well, when I was sixteen, my father died in Borneo. He left me some money: I get it every three months. I spend it all on clothes. After I left school, I came out. That is a very simple business in Holland. One pays calls, one is invited to little dinners, to dances. One's family gives little dinners and dances in return. Very simple, you see. . . . I had a pleasant time. I dance well, and, of course, I was beautifully dressed. I'd spend entire mornings shopping, choosing materials, trying on hats, buying ribbons and lace and flowers. Everything had to be exactly as I wanted it to be. Most of my frocks, however, I bought in Paris. I would go to Paris for a week or two, twice or three times a year. *Baboe* always went with me; sometimes, my grandmother came with us.

The last time I went over was in the spring of 1932. I remained that time; I have not been back in Holland since. How that happened? I went to a *boîte-de-nuit* one evening with friends, Dutch and French people. An American lady was with us who knows everybody, simply everybody. While we were there, at that night-place, a friend of this woman came to our table: (Continued on page 74)

AS LONDON SERVES IT



GLAZED EARTHENWARE DISHES USED BY THE COUNTESS OF PORTARLINGTON



WICKER TRAY USED BY LADY COLEFAX FOR COCKTAIL BISCUITS



LADY COLEFAX SERVES LUNCHEON BREADS AND BISCUITS ON A WIRE-MESH TRAY

ALONG with the slogan, "Buy British," there is, in England, a new fashion—to "Eat British." In the last few years, there has been a revival of interest in food, and French chefs have been replaced by good honest English cooks who are reviving old English dishes—creamed haddock, steak and kidney pudding, and deep-dish apple-pie. With this increased interest in food, there is, inevitably, an increased interest in its serving. Well-known London hostesses—all past masters in the art, with all its tradition—still load their tables with the silver and porcelain for which great English houses are famous. But, at the moment, these are used chiefly as decoration. The actual dishes from which one is served are made of glazed faience or wood, or even of wicker. Tricks of presentation are now the whims of fashion.

Very chic it is, too, when one's table is covered with the finest Queen Anne or Georgian silver, for the footman to present the salad in a wooden chopping-bowl or a white pine bowl, or serve your baked potatoes in a shallow walnut dish (you can see how effectively it is done at

SEVEN PHOTOGRAPHS BY E. J. MASON, LONDON



A MIXED GRILL SERVED IN EARTHENWARE AT LADY COLEFAX'S LUNCHEON



MRS. GORDON LEITH SERVES CHEESES ON LEAF-SHAPED SLABS OF WOOD

Mrs. Aspinall-Oglander's on this page, in the photograph appearing at the right, above.

Glazed earthenware, with its rich, chocolatey lustre, is seen in many kinds of dishes. The Countess of Portarlington used covered ones in various sizes, serving vegetables of different colours in a large two-sectional dish. Mrs. Gordon Leith uses the same kind of dish decorated in white faience and keeps her colour scheme to white and brown, by serving dumplings and potatoes together.

Lady Colefax likes large, fairly shallow earthenware dishes that have no partitions. We show two of hers; one filled with Brussels sprouts, carrots, and small balls of parsley-butter potatoes, arranged in refreshing rows. The other contains a mixed grill for luncheon—cutlets, fried potatoes, grilled tomatoes, bacon, sausages, and mushrooms—also arranged in appetizing rows. The same lady likes to serve various kinds of cocktail biscuits on a round, bound wicker tray; and she uses the same tray for tea-cakes or fruit.

Mrs. Gordon Leith had thin slabs of beautifully grained woods cut into leaf shapes large enough to hold cheese and a cheese-knife. (You can see them above.) As there are little holes punched in their "stems," they hang up on the kitchen wall, like a pair of butter-pats.

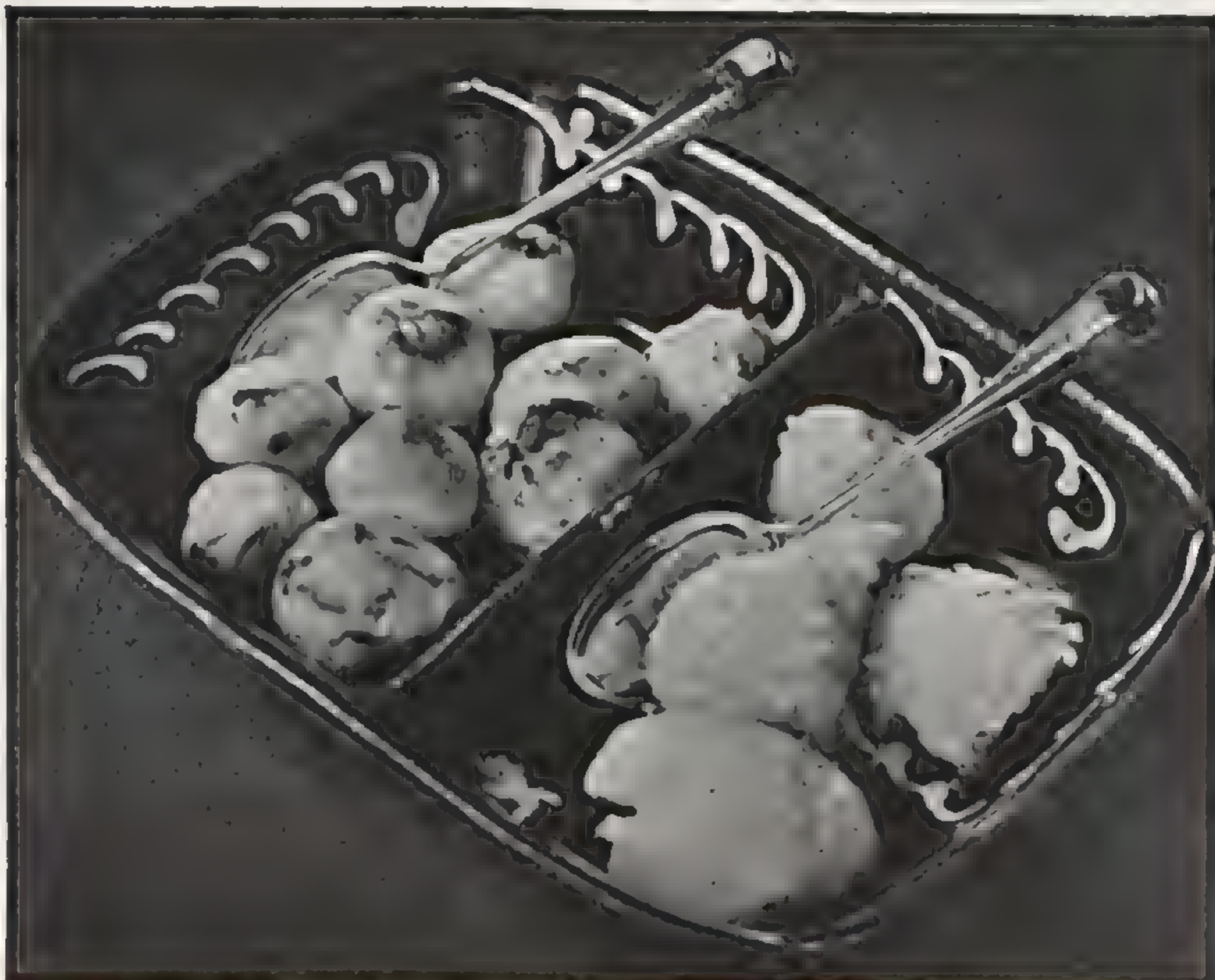
This form of "rustic" service conjures up appetizing visions of the kitchen—and English kitchens are now handsome affairs, almost as picturesque as those perpetuated by Dutch masters.



BAKED POTATOES, WITH JACKETS, IN MRS. ASPINALL-OGLANDER'S WALNUT BOWL



VEGETABLES ARRANGED IN ROWS, IN THE EARTHENWARE DISH LADY COLEFAX USES



POTATOES AND DUMPLINGS SERVED IN EARTHENWARE BY MRS. GORDON LEITH



ANTON BRUEHL

Blue and silver dressing-room

A sliding, engraved mirrored screen separates the bath from the dressing-room in the New York apartment of Mr. and Mrs. William Hale Harkness. Walls of silver, soft blue tiles, and crystal and white ornaments make a beautiful modern setting, and a fireplace with a white fur rug in front gives a final touch of luxury. Decorated by Thedlow

FUN IN THE BATH

THERE is much too much monotony in life, these days. Our program, here-with advanced as our big idea for 1934, is to have fun in the bath. Let's pamper ourselves to death, the while we get clean and beautiful. Remember that many a large night has had its beginning with the heroine splashing about in a perfumed bath, for what the cocktail is to dinner, so is the bath to the evening. Let's use imagination. Let's buy all the things that smell divinely and collect all the gadgets bright minds have thought up for making the tub a nice place to be in.

- For example, if you use a loofah, why not use practically the largest loofah that the world affords? In case loofah is a term with no meaning to you, it is one of these strange, fibrous sponge affairs that provide the most marvellous friction possible—those as love them will never be without them! What you may have thought was a large stick up at the right on this page is really a loofah which we discovered to our joy at Au Bain, grown out of ordinary sponge proportions til it is large enough to scrub the back with.

- In the all-important matter of perfuming the bath water, the newest ridiculous-but-fun idea is a ball and chain called Oromo. You fill it with Prince Matchabelli's bath essence, which comes with it, and then swish it around in your tub, as the mermaid is doing, up there beneath the loofah. Or, you can just hang it up filled with perfume, in your bath- or dressing-room, where it wafts subtle fragrance. (You will find this at most of the better department shops.) Of course, there are dozens of glamorous, glorified things to scent the tub, from Lucien Lelong's newest essences that require but three drops to make the tub a sea of

gardenias to the lovely and euphonious Liquid Lavender by Mitcham.

- Next on the record are two little numbers that are destined for a big future, because they are the answer to every woman's daily prayer. They are, in a word, the perfect holder for cleansing tissues and the perfect box for cotton to be pulled out of. The tissue holder is the cylindrical affair shown at the right, known for some reason of its own as Patts. The tissue is in a roll inside; you just pull forth the sheet and tear it off. (This, too, is found at most department shops.) The container is made in "bathroom colours" (black seemed much the smartest to us) and stands firmly on four rubber-tipped legs on your bathroom stand or shelf or, *mirabile dictu*, clamps itself to the wall by means of little suction cups. The cotton box, also shown in the sketch, is a very de luxe bit, made of mirror glass and a smart note in anybody's bathroom. The cotton emerges from it in wisps as large as you need. It's from Au Bain.

- At the bottom of this page, you will see a large turtle considering with surprise the flock of little turtles that appear before him. His surprise is due to the fact that that particular brood is, in effect, brushes. Nice little brushes, to scrub your finger-nails with, and as satisfactory as they are amusing.

- Next to the turtles is a new laundry hamper-stand, one of the ingenious combinations of the year. Inside goes the laundry, and on top go your bottles of cosmetics (or perhaps the cotton and tissue holders we were talking about). There is a little gallery that makes the top especially practical for holding things. Both the turtle brushes and the hamper may be obtained from Au Bain.



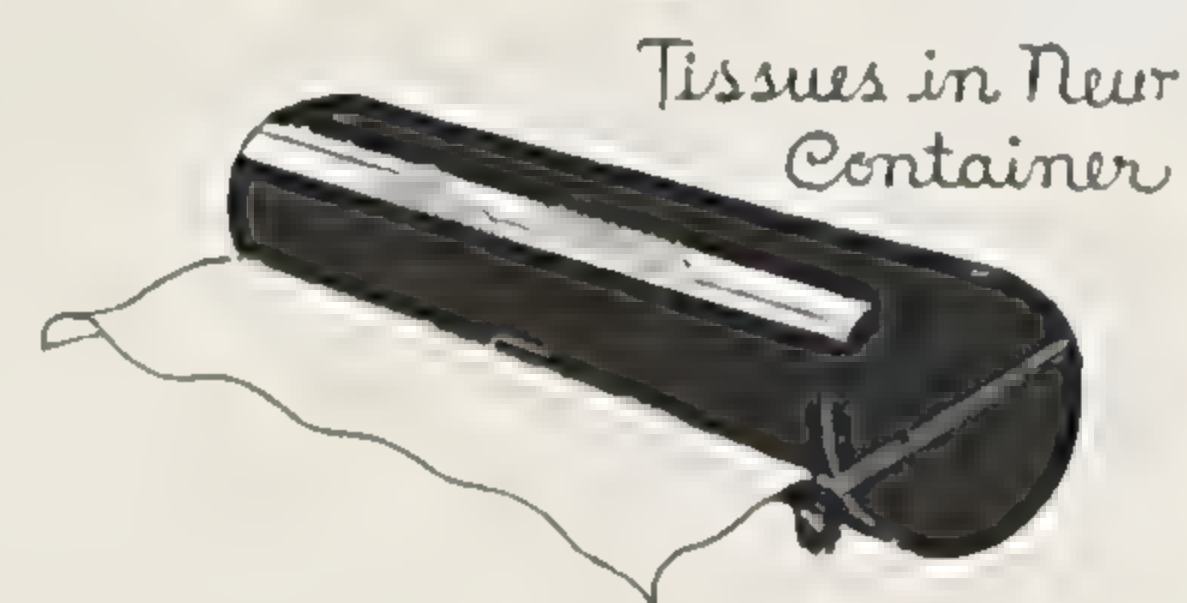
Largest Loofah

Bath Perfume

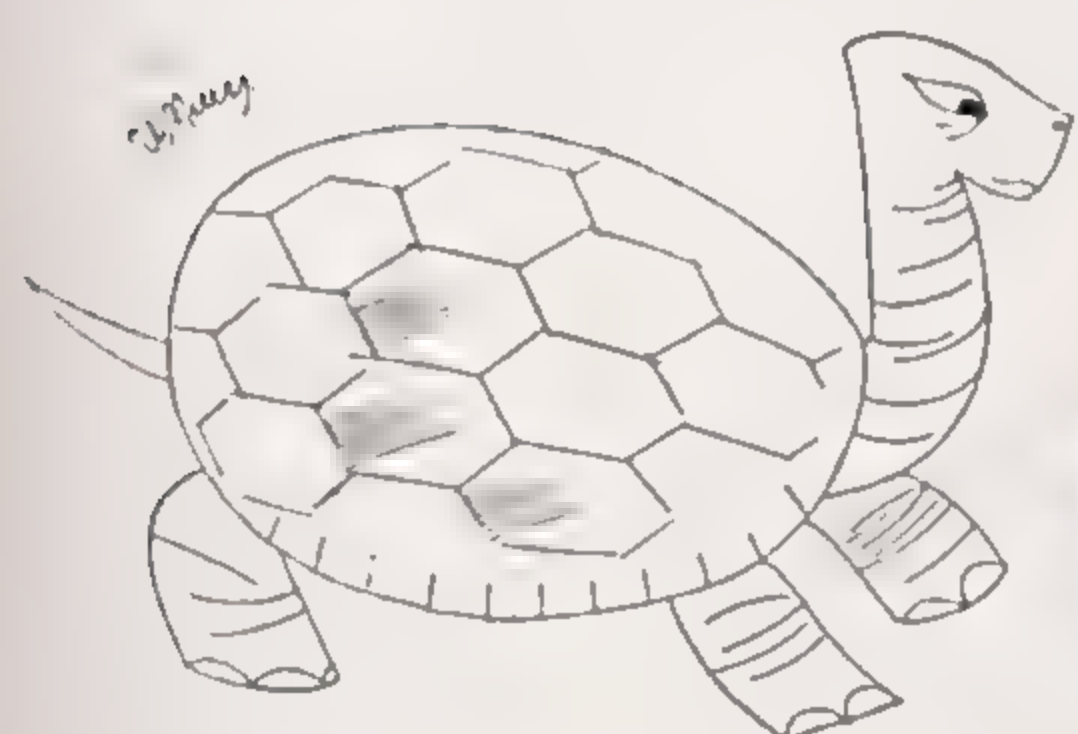


Cotton in Mirror Box

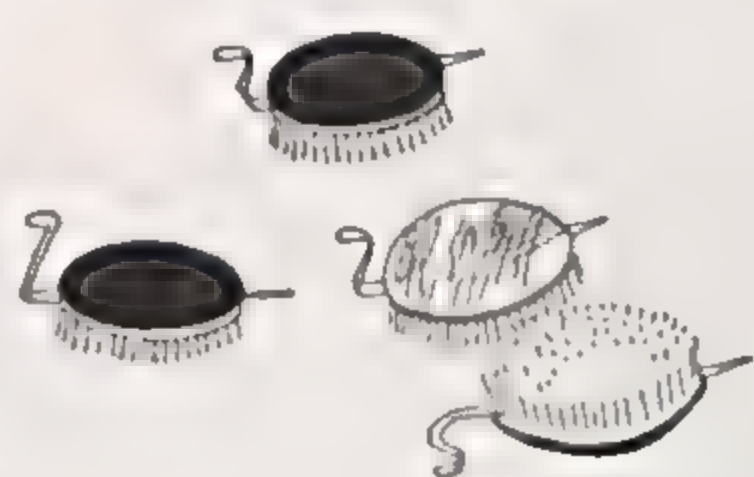
Alice-in-Wonderland Soap



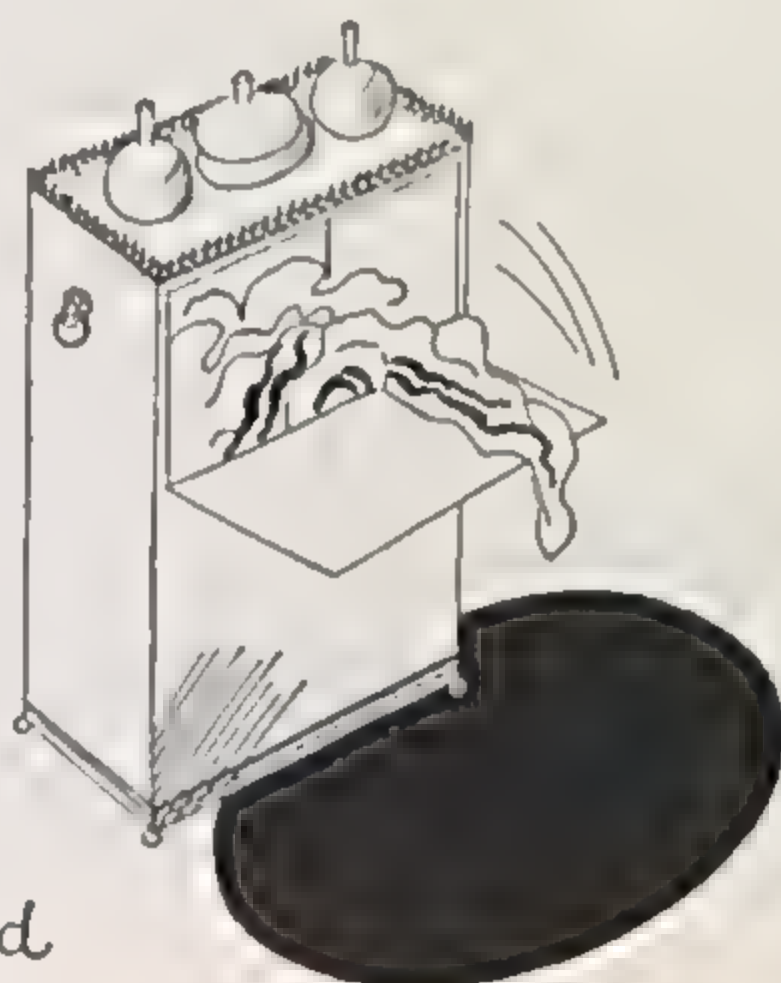
Tissues in New Container



Turtle into Brush



Hamper-Stand



- At Bonwit Teller's, you will find a triple-tiered modern mirror stand for the bathroom that will hold all your favourite jars and bottles conveniently and smartly. This same shop, in their special bath corner, provides you with all the beautiful Kent brushes, and you can have the hair-brushes and such monogrammed to order.

- One of our present exhibits is the new Alice-in-Wonderland soap (centre, above) that may not mean so much in your life, but will delight all of your very small boy-and-girl friends who love the Tenniel drawings. There are scores of beautiful soaps. Mitcham's lavender comes in a new chest with three sizes, including grand big ones for the bath that are creating a furore. Pall Mall has soaps brewed especially for dry skins or oily. Yardley has just imported their oatmeal soap, which is a classic in England. Oatmeal is one of those things in soap that are good for your skin—use it on youngsters and use it for yourself. Elizabeth Arden's huge bath-o-domes scented with rose geranium are classic, but her adorable little soap (Continued on page 72)



E. J. MASON, LONDON

PERMANENT PORTRAITURE

in a London flat

MR. Henry Channon's flat in London contains a striking example of individual decoration in the mural painting of the dining-room walls. Mr. Channon and his wife, who, before her marriage, was Lady Honor Guinness, eldest daughter of the Earl of Iveagh, are now in America, having left the flat occupied for the moment by Lady Charles Cavendish, the former Adele Astaire.

The decoration covers the four walls of the room and depicts against a background of fantastic Renaissance architecture, the portraits of Mr. Channon's friends in the costume of the bygone period. The mural was painted by John Churchill, talented nephew of Winston Churchill and grandson of the late Lady Randolph Churchill. In executing these portraits, Mr. Churchill worked partly from sittings, partly from photographs, and somewhat from memory.

In the photograph above, Lady Diana Cooper ascends the staircase to join the various groups assembled to greet Lady Honor, who is shown receiving them in the panel at the right. Mr. Channon leans over the corner of the balustrade, and Mr. Churchill has included a modest portrait of himself. Many of the persons portrayed, Mr. Channon says, would not have regretted the loss of the mural in a fire which occurred last spring, but it was saved and rather improved by the necessary cleaning.

The remainder of the flat is decorated for the most part in white, and boasts an electric cocktail mixer and a Manx cat, one of Lady Honor's wedding gifts. But it is the dining-room mural which dominates the scene, including as it does the portraits of the three kings of Bavaria, the heroes of Mr. Channon's recent and very successful book.



In the panel above, a continuation of the large panel at the top of the opposite page, Lady Honor Channon receives the many guests in Renaissance costume who have assembled on a decorative arcaded terrace

The photograph at the right, above, shows the contrast of white walls in an adjoining room, beyond the painted pilasters of the doorway. Groups of painted sculpture make interesting spots at either side

Pilasters frame an open niche dominated by a painted classic bust (shown at the right). The room is lighted by torchères surmounted by parchment candles, some of which are embraced by fantastic monkeys



Fashions for Every Day of the Week

MONDAY



TUESDAY



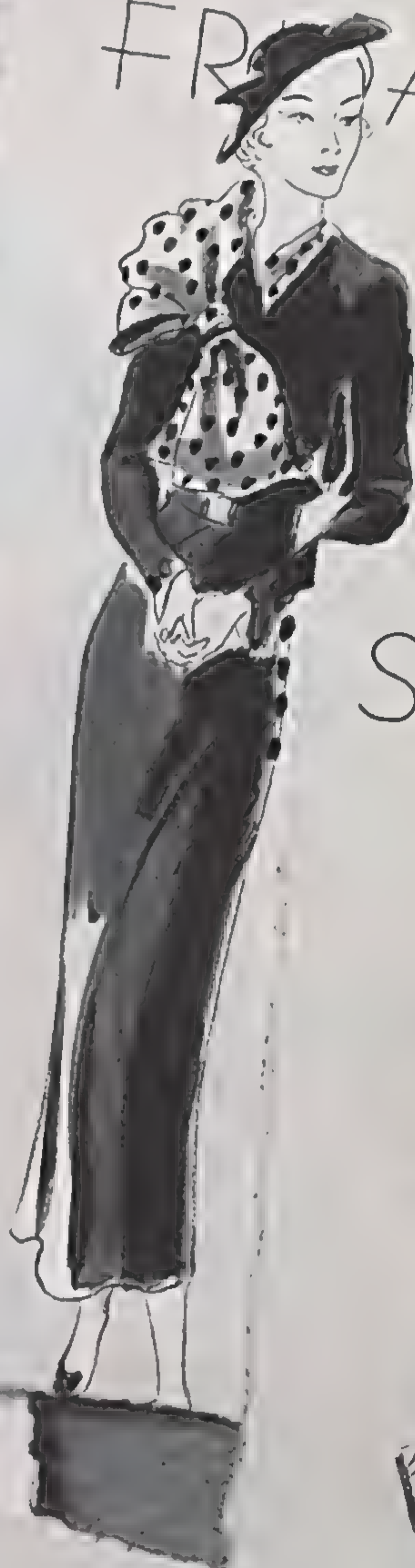
WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY



MONDAY - won't be blue if you wear a Scotch plaid silk dress with a squared neck-line; Best
TUESDAY'S child wears an inky-blue crepe dress with a shirred neck-line and red belt; Bonwit Teller
WEDNESDAY - a special day with pansy-blue crepe, bows, and elbow fulness; The Tailored Woman
THURSDAY - Double stripes double the chic in cuffs and gilet on black crepe; Saks-Fifth Avenue
FRIDAY - is good Friday any week in navy-blue crepe with a blue-and-white bow; Bergdorf Goodman
SATURDAY - a party day, so this black crepe dress has a soft tucked pink sheer scarf; Altman
SUNDAY - You'll be a better woman for hemstitched stripes and red scarf on black crepe; Jay-Thorpe

New clothes for



- With their puffed sleeves, high waistlines, and full skirts, there's a decidedly old-fashioned air about the new clothes for little girls. The tiny frock at the upper left is of sheer, flower-sprigged print (apple-green or peach or copper), with velvet ribbon inserted at the waist; Best
- Her brother is every inch a man in a navy cotton jersey suit (just heavy enough for the in-between season); Best
- The blue serge De Pinna coat has bone buttons and detachable collar and cuffs
- Upper right: a clan plaid raglan coat—nothing is smarter for spring; De Pinna

- Gingham in clear colours fashion the Alice-in-Wonderland frocks at the lower left. The one in heliotrope has an old-fashioned charm in its crochet buttons and white collar; the green one in its rick-rack braid trimming. From Best
- The frock of angelic white dotted Swiss with red bindings and cherry buttons is hand-made, and the white piqué hat has cherries, too; from Miss Brogan
- For the infant of the in-between-baby-and-school age, the corduroy coat and hat (directly above) in bluish-green piped in white are excellent. Both from Miss Brogan

Brother, sister and me.



- Above is that rara avis—a good copy of Jenny Billioque's little girl's party dress. Of heavy old-blue crêpe, it has a bias skirt and picoté loops; Bonwit Teller
- At the top is the perfect spring outfit for a small schoolgirl—an imported English coat and suspender dress of blue-mixture hop-sacking, with a washable blouse. The hat has a hop-sacking band. All very British and very smart; Bonwit Teller
- At the upper right is a frock to wear now under winter coats. It's of rosy-red dotted Swiss, and it has a ruffle down its front. It's moderately priced, too; Saks-Fifth Avenue

- The laddie with the rocking-horse sketched in the centre is wearing a cotton jersey two-piece suit with a striped top and plain pants featuring a "nobelt" top. This suit is from Saks-Fifth Avenue
- Directly above are brother-and-sister outfits in rose linen with appliqué in wine and white; from Bonwit Teller
- Young chic at small cost—the two frocks above, at the right. The first is of Glasborough plaid cotton with smocking and panties to match; the other, of a two-colour print trimmed with Irish lace on the collar and a velvet ribbon bow. From Altman

Roger Duvoisin

Vogues Smart Economies



WHERE AND HOW TO PURCHASE—No matter where you live, in city, village, or country, you can buy these Smart Economies. We give a list of the shops that have them, on page 8d. But in case you don't find one on the list that is in your own town, write to Vogue, at 420 Lexington Avenue, in New York City (and please enclose a stamped addressed envelope), and we will send you the name of a shop located conveniently near you

SELECTED BECAUSE—This two-piece reefer suit (above, at the left) is one of those important tweeds you'll be shopping for this spring; its silk-lined coat is back-belted; its skirt has four gores. Of imported Huddersfield herring-bone tweed; \$40; from Russeks

SELECTED BECAUSE—The Inverness long coat-suit is very new; this one (above, at the right) is of imported British multicoloured check tweed; its cape-coat is just the right length for fashion; its skirt to match has four free-and-easy gores; \$40; Altman

SELECTED BECAUSE—We believe in the London fashion of a two-piece tweed suit with a top-coat to match. At the right is a smart example, in divine colours. Of Farnsworth tweed; suit, \$30; top-coat, \$30. Of Chatham Shetland-type tweed; suit, \$35; coat, \$35. From De Pinna





LUNCHEON HOUR AT THE HOTEL AMBASSADOR

SELECTED BECAUSE—This three-piece suit is of monotone tweed; its below-the-knee-length coat has a becoming tuxedo front, is silk lined, and worn over a single-breasted unlined jacket and slim skirt; \$30; Franklin Simon

SELECTED BECAUSE—This tweed suit achieves the new wind-swept silhouette with front fulness and stitched collar. Of Strong-Hewat monotone tweed, it has a knee-length coat and a slim, straight skirt; \$40; Bloomingdale's



Shop-hound

Tips on the Shop Market



SHOP-HOUNDING is a lot of fun, these days. The shops are full of high heels for ladies, high hats for gentlemen, and high hopes for every one. Since we threw Prohibition over our left shoulder, every one feels better now. I'll confess that a dash of legal sherry in my turtle soup and a sip of *fine* after my coffee has made a braver and gayer dog of me. The hotels and restaurants with their busy luncheon hours, pleasant cocktail times, and gay dinner-parties prove to this generation that New Yorkers in the Age of Innocence (pre-Volstead) knew more than a little about gracious living, and that the stories they have been told of past elegance and grandeur are not just old folk-tales. Again, New York is a swell place to live in, to holiday in. Again, it is a cosmopolitan city, full of life and laughter. You must come up sometime.

- During the Neurotic Decade, only very lately laid to rest, we watched with helpless eyes the disintegration and decay of fine things. Above this decay and untouched by it were a few brave souls, and I nominate one of them for my own Hall of Fame—Rose Clark. Her star is again in the ascendancy, and the examples of her deftness that I saw left me silent in appreciation. One was a street dress of beige French homespun. A turn-over collar buttoning down the back and cuffs to the elbow, made of brown grosgrain—a subtle trimming. A champagne toast—no less—to her wizardry (her prices do not belong in the champagne class).

- I wandered in to see the jewellers Kohn, at 608 Fifth Avenue. These brothers believe that, with the return of elegance, a lady must be seriously concerned about her jewellery. Personality must be expressed, as well as elegance. When you order jewels from the Kohns, they study you, and talk with you, and then submit designs. When both of you are pleased, they start to work. Seldom have I seen such exquisite finish as theirs. Their workers are free from Demon Time, with results that, to me, at least, have the artistic finish of a Cellini product.

- There is but one specialty of the Maison Arthur Mullen—correct mourning clothes—, and how superbly he does it! He is an artist in blacks, whites, and greys. He understands the difficulties accompanying the selection of clothes for mourning and eliminates in a quiet and unobtrusive way most of them. A telephone call, and he will send to your home trunks full of dresses, coats, hats, veils, gloves, everything—with an experienced *vendeuse* and a skilful fitter. He caters not only to the *grandes dames* who follow the old traditions rigidly, but to the young woman who wants to resume her social life in a lowered key.

- My phobias are flying out of the window, one by one. The latest to join the junk heap is a lifelong hate for tulle. Rose Amado adds another feather to her (Continued on page 81)

- Shop-Hound never rests from nosing round the shops of New York. She is one of the greatest living exponents of perpetual motion. While she can not undertake shopping commissions, she will give information and advice to any one who writes to her in care of Vogue, at 420 Lexington Avenue, in New York City.

New Designs for practical dressmaking



6576

6569

S-3688

6568

Frock No. 6569

New sleeves and a peplum.
Of Wager and Hirsch printed crêpe

Frock No. S-3688 - The
plastron turns into a collar.
Of Marshall Field's semi-
sheer crêpe

Back views and
sizes on page 74

Coat No. 6576 - That sling
collar goes through loops on
the shoulders of the new wide
sleeves. Made of Chanel woolen

Frock No. 6568 - The big square collar
with a ruffle and the ruffles on the skirt
are important. Of a sheer fabric -
like Cheney's printed chiffon

Softer Lines



6570



6571



6573



S-3685

Ensemble No S-3685
A three-piece ensemble
with flattering neck-line
on both blouse and jacket.
Make it of B. M. Kaufman's
mixed tweed

Frock No. 6570 -
The new use of soft ruffles.
Of Wallinson's printed chiffon

Frock No. 6571 - An "Easy-to-Make"
design, with pleating and buttons.
Of Wager and Hirsch printed flat crepe.

Back views and
sizes on page 74

Frock No. 6573 - The important
back interest.
Of Celanese satin

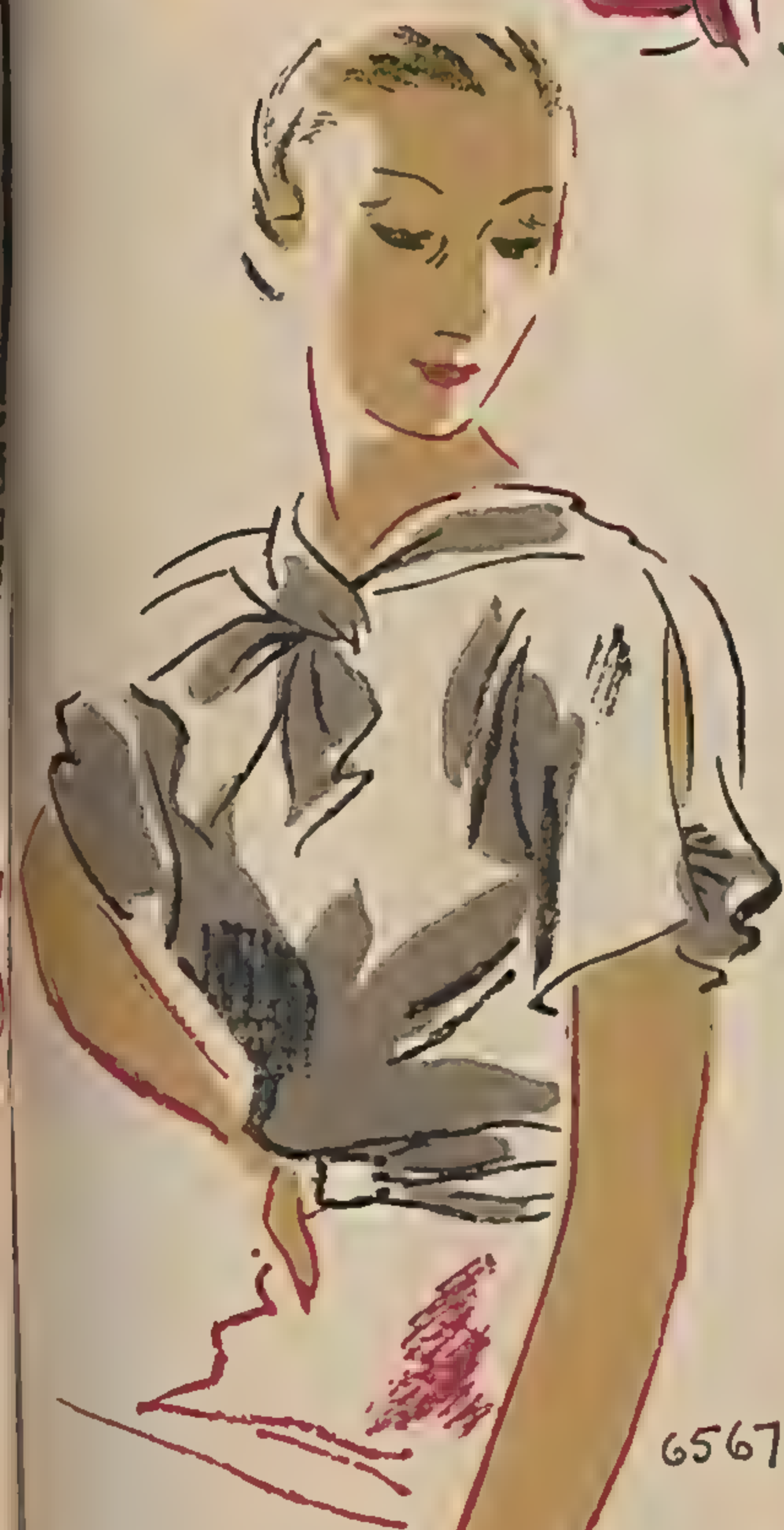
for Spring



Frock No. S-3687
Dropped shoulders
are smart.
"Chanya" a Dupont
rayon chambray —
LEE STINE



Frock No. 6572
Drape this collar
to suit yourself.
Of Onondaga
printed Satin



6567

Ensemble No. 6567 - Take off this
trim jacket, and you're dressed up
in a satin blouse. Of Skinner
flat crêpe and satin

Jacket No. 6575 - "Easy-to-Make"
with square revers. Of
Angora tweed from Proisy



6575



6574

Blouse No. 6574 - Note
the soft scarf and sleeves
Of "Dovercliff" acele crêpe
from Cohen, Hall, and Marx.

New Collars and Sleeves

Ensemble No. 6566 - The redingote ties and buttons over the one-piece frock shown beside it of Foreman's crêpe "Arcelli" and printed viscose crêpe



6566



6577

Frock No. 6577 - "Easy-to-Walk", but very smart with its buttoned-on collar and cuffs. You can omit the sleeves and add a scarf instead of the collar of Ameritex Sudalette "Linnmoss"

Coat No. S-3686 - The chic new blown-forward look.
Of Forstmann's Forestone coating

Back views and
sizes on page 74

S-3686

L I G H T N I N G I N R E P O S E

T H E N E W

PIERCE  ARROW

No camera can convey the allure and power of the new Pierce-Arrow. To know it, you must see it . . . you must sit at the wheel yourself. There are many new designs in Eights and Twelves. Which will you try?





I WANT TO BE AN ANGEL

WITH a disillusioned, but intelligent perception, we have come to realize that behind all beauty, behind art collections, palaces, blondes, ocean liners, sky-scrapers, parties, mayors, and strings of pearls, there is always somebody who is paying for it. Behind the egg, the chicken. Artificial beauties do not spring unfathered into the admiring world. Theatrical productions are no exceptions. The Ziegfeld Follies did not occur by spontaneous combustion. "The Green Pastures" did not just happen. There is somebody behind all shows, paying for them, and the name of this character is Angel.

The Angel is an individual, half-man, half-god, half mad, who whatever his formal livelihood, finds some irresistible pleasure or hope of gain in backing shows on Broadway. The genus is said to be divided into two species: the Angel who goes into the thing as an investment, who likes his gambling colourful; and the Angel who backs shows out of a compulsive exhibitionism, who longs to get into the interesting Broadway crowd and be known as a big name in the theatre.

Besides these two main divisions, there are innumerable sub-species of the breed. Not the least of these is the young millionaire who is the third or fourth generation of a great fortune and who backs the plays of the hopeful young writer whom he knew in college. This Angel, the Angel-by-birth-and-education, is a fine upstanding type, since he loses well, exercises a certain sense of humour, keeps his feet out of the rehearsals where he is not wanted, gives his money with intelligence, neither meanly, nor grandiloquently, and in many other ways is a credit to his tradition and a reproof to less graceful Angels. But he is not perfect by any means. He knows so little about show business, and treats the whole thing as such an amusing

adventure, that the average of serious play-producing is apt to be lowered as a result.

Illustrative of the play-financing ventures of this type of Angel was the rather famous instance of the rich young backer of a pretentious musical show, written and staged by a friend of college days who had impressed the pleasant sporting millionaire with his brilliance. So sure were they both of success of the venture that, not content with sinking several cool thousands in the production, this amiable Angel engaged a large ballroom and planned a party following the première, with a stellar invitation-list. The show was a flop, to put it kindly. People left before the performance had dragged out its weary length. Afterwards, the author and his misguided Angel sat about an empty ballroom waiting for guests who were too embarrassed or too exhausted ever to appear.

There is also the Invisible Angel, another financial benefactor whose virtues outweigh his liabilities. This is the Angel who is not troubled with exhibitionistic longings, who sinks his money as a hard-boiled investment, or takes a deep and often ulterior interest in some member of the directing board or the cast, but at any rate keeps out of the professional side of the production, something much appreciated by director, designer, author, and cast.

But some Angels retain their anonymity perforce. A certain show that raged on Broadway not long ago was known to have been backed by the gentleman upon whom had fallen the mantle of a well-known gangster. Naturally, his name was not publicly flourished about. But a certain benefit, aside from the cold cash, was derived from this gentleman's social position. The famous comic actor who was wanted as star in the show displayed a violent affection for Hollywood, where he was when he (Continued on page 76)





PECK & PECK tells you how to save lovely **STOCKINGS**
from a cruel fate: "Use **IVORY FLAKES**"

When you're after divine sports clothes, stop in at Peck & Peck's. And don't skip that counter where Peck & Peck shows New York what's what in lovely stockings.

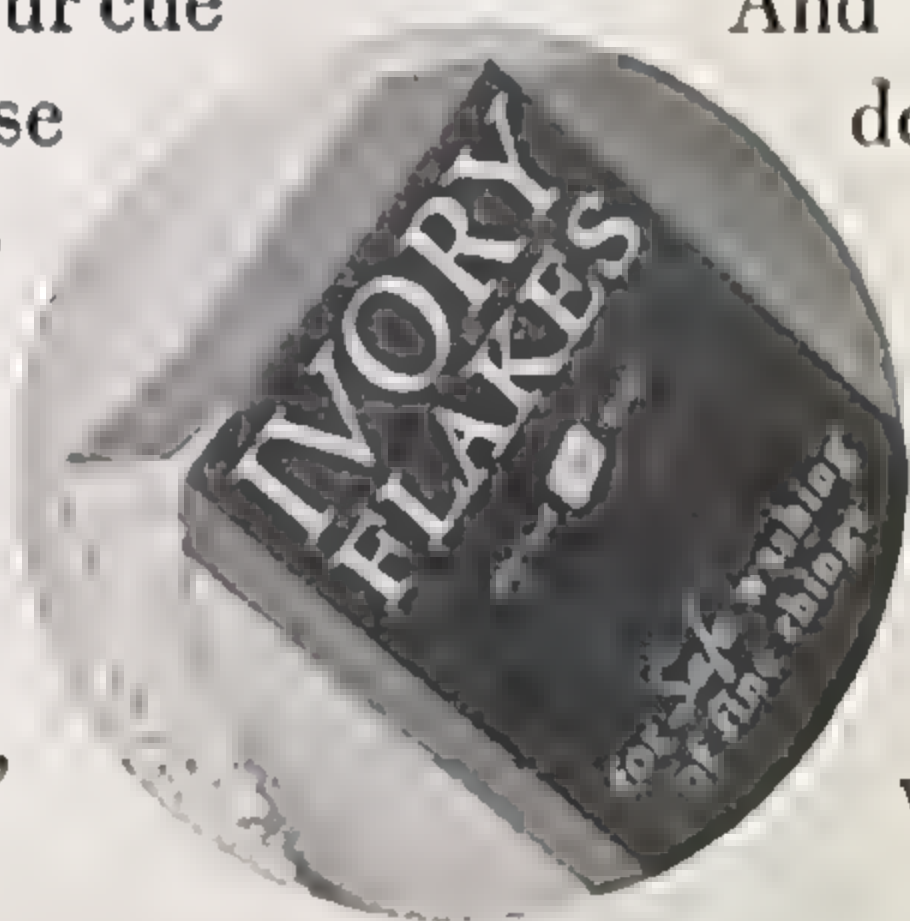
They're all vain legs could wish for—ask for "Queen Victoria" and you'll see 100-gauge cobwebs—"Princess" is your cue for sheers, unclouded by ripples or rings—and use "Bread-and-butter" as your password for stockings that are slick for serious walking.

What will their fate be? Peck & Peck hopes for the best . . . cautions you with these very words, "Never tub stockings with impure soap . . . it's too strong. Use *pure* Ivory Flakes and lukewarm water."

The frailer stockings are, the fairer they seem. And the poor darlings are at the mercy of the soap you use. Give them life extensions by using Ivory Flakes—those tiny curls of *pure* Ivory Soap that puff into *instant* suds!

And deferring the washing of soiled stockings will never do, because perspiration is deadly on silk strength. After each wearing, duck your stockings into *pure* Ivory suds. Takes but a minute!

And then! Don't waste money on fine fabrics soaps that cost more than Ivory Flakes. Why should you? Ivory Flakes come in bigger boxes with more soap—and cost a shade less!



IVORY FLAKES · gentle enough for a baby's skin · 99⁴⁴/₁₀₀ % pure

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Duo • Sette

The vogue of the backless gown is overwhelming. To meet its very difficult requirements, the Lily of France has created the Backless Duo-Sette.

It is completely new and so cunningly contrived with exclusive features in design, fabrics and control that it fits every type of figure. Fully protected by copyright.

SOLD IN QUALITY
STORES EVERYWHERE

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1115 Broadway, New York



THEME SONGS FROM NATIVE LOOMS

(CONTINUED FROM PAGE 32)

Whereas coat woollens are subdued in tone, dress woollens are nothing short of lively, in texture and colour—wonderful yellows, pinks, robin's-egg-blues, apricots, and greens. And there are plaids that would turn Joseph's coat-of-many-colours pale with envy. Plaids and checks will make beautiful ensembles when combined with a contrasting wool coat—like a dress of grey monotone check, with a strawberry coat—or a blue-and-red plaid dress with a blue coat.

MAN-MADE FIBRES are becoming as important as those plucked from a cotton plant, a sheep, or a flax plant. You can't get through any season without wearing some of the new Du Pont, Viscose, or Celanese fabrics. Your eyes and fingers may not recognize them as such, but they usually have an exceedingly dull and expensive look. There's no cause for alarm over their washability or dry-cleansibility. But, when you send them to the cleaner, mark them as synthetics or rayons, and they will receive special attention.

Synthetics run into print more than ever before—on cantonish textures, mossy or flat-crêpy textures, and heavy sheers. They are especially chic when they look like linens. You will also

see them in slub-knot and shantung-like crêpes that are attractive for daytime and sports clothes.

COTTONS are content to be themselves, only more so. Take seersuckers—a wardrobe won't be a wardrobe without them. Spongy cotton coatings, cotton shirtings, cotton velveteen: just so it's cotton. Organdies. And cotton plaids as American as "Uncle Tom's Cabin." You'll see them in everything from bathing-suits to evening gowns. They're cool. They're tubbable. Some few (very few) try to even up the score by looking like wools. They are cotton suitings with a woven raised pattern that are a boon after June first.

LINENS are more varied this year than ever before. They arrive on the scene all decked out in horse-blanket checks. And bigger, bolder, badder checks follow right in after them, until they turn into plaids. Red-and-blue, red-and-black, and either of those two, combined with the natural linen colour. Coarse, peasantry weaves and bumpy weaves are as prevalent as smooth sheer weaves. And isn't it grand? We can wear linen in any of its manifestations, from the moment we get up in the morning right on to the dance floor at night.

FUN IN THE BATH

(CONTINUED FROM PAGE 55)

balls are less well known. If you don't want them for your tub, you can play marbles with them.

COSMETIC NEWS

• There are so many good preparations to be had these days that, when a new one comes along, it has to have some rather special virtues to recommend it to our consideration. Luxor, a debutante in the field, has all sorts of points of interest. For one thing, it is a wax-free cream, semi-liquid in consistency and snow-white in colour. Then, it provides a complete brief facial treatment, cleansing and softening as it goes, and its action when on the skin is nothing short of dramatic. You smooth it over your face and neck and allow a moment for it to get into the pores and soften the impurities. Then you massage it in with your finger-tips, and, in a few seconds, it all comes out again on the surface of your skin in a thin white masque, which almost immediately turns into oil. The idea is that the heat of the skin helps the emulsion of the cream to reverse itself. Your skin is clean, feels fresh, and is smooth to the touch—enough to ask of any one preparation.

• Theodore, the hair-dresser in Fifty-Second Street, has a new shampoo described as pine-egg, which does pleasant things to your hair. For this, a heavy ointment made of pine tar and eggs is rubbed into the scalp, after which the hair is steamed in a vaporizer and then washed without soap—giving a very glossy, vital look to your locks.

• We are continually preaching in this column the importance of following directions in order to get the best out of your cosmetics. Now, a cosmetic

company, Luzier by name, has gone us one better. The company sends a representative with each order to show you exactly how to put preparations on. What you really get are a brief facial treatment at home (a convenience in itself) and explicit directions for doing things for yourself. The preparations are nice—creams well adapted to individual skins, a light tonic that you want to bathe in, it is so refreshing, and a masque that seems unique in its action. It is a powder to be mixed with water, and it effervesces on your skin. You can feel it and hear it, and it seems to effervesce all the impurities out of your pores. The cosmetics themselves come to you direct from the laboratories in the Middle West, but there is a Luzier headquarters on Fifth Avenue from which representatives are sent out, and, if you live in Westchester or the vicinity, a Mrs. Smith will come and minister unto you solicitously.

HAIR FRAGRANCE

• The Ogilvie Sisters, who spend their lives thinking up ways and means to beautify our hair, have a brand-new inspiration in the form of a Hair Fragrance. You know how pleasant it is to spray perfume on your hair, but how too much of it may prove drying. Well, the Aura Hair Fragrance has just enough oil in it so that it can't be drying, and the fragrance is so delicate that it won't conflict with your perfume. Furthermore, it will help smooth your locks and keep your waves in place. Of course, it is best when it is sprayed on the hair, and it comes put up with its own atomizer, or separately, so you can put it in your pet atomizer, if your prefer. A veritable benediction upon our heads!



A beauty idea... a thrilling adventure complexions given new allure

Women are excited about this new face cream that does incredible things to their skins

A SCIENTIST thought of it—thought of it for months before he finally tried it. “Why,” he asked himself, “can’t we give back to skin the natural softening substance that is lost with age? This substance that gives young, firm skin its freshness and allure. I’ll get some in pure form—put it in a fine, rare facial cream—have women try it.”

That’s what he did. How skins grew clearer, how skins stirred with renewed life is now a part of beauty history. How age lines melted into the smooth, soft skin of youth—and how “crepy” skin improved in texture has been told and retold by many thousands of women.

Sebisol—newly developed

This scientist purified the natural skin-enriching substance and named it *sebisol*. It was so

rare that we had to search the world to find a sufficient supply.

Sebisol is vital to every living cell. It is a natural substance skin creates to keep itself soft, smooth, and pliant. That, we believe, explains why Junis Cream does thrilling things. Why skin grows softer, smoother, exquisitely appealing. Whether *sebisol* alone brings these results we cannot say. But this we know by women’s statements: Pepsodent Junis Cream does for their skins what other creams do not.

You need no other cream

As you apply Junis Cream feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—so light in texture. Thus you realize why Junis Cream is both a cleansing and a night cream.

Many creams contain wax—Junis Cream does not. Wax tends to clog the pores.

We invite you to make this test

Try Pepsodent Junis Cream, at our expense. We believe you’ll be delighted with results. We believe Junis Cream will thrill you as it has two million other women. Don’t neglect an opportunity that has so much to do with charm and feminine allure. Please mail the coupon below for a generous test supply today.



GENEROUS SUPPLY FREE

We want you to try Pepsodent Junis Facial Cream and see how truly revolutionary it is.

THE PEPSODENT CO., 919 N. Michigan Ave., Chicago
This coupon is not good after July 30, 1934 J-172

Name _____

Address _____

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Only one tube to a family

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DESIGNS FOR PRACTICAL DRESSMAKING



Like the first crocus, the Milgrim Suit is part and parcel of every spring. And like the first gay robin, the Milgrim Suit is crisp, smooth, impeccably tailored. Our 1934 collection seems more sprightly, more superb than ever . . . in a word, quite as perfect as you would expect.

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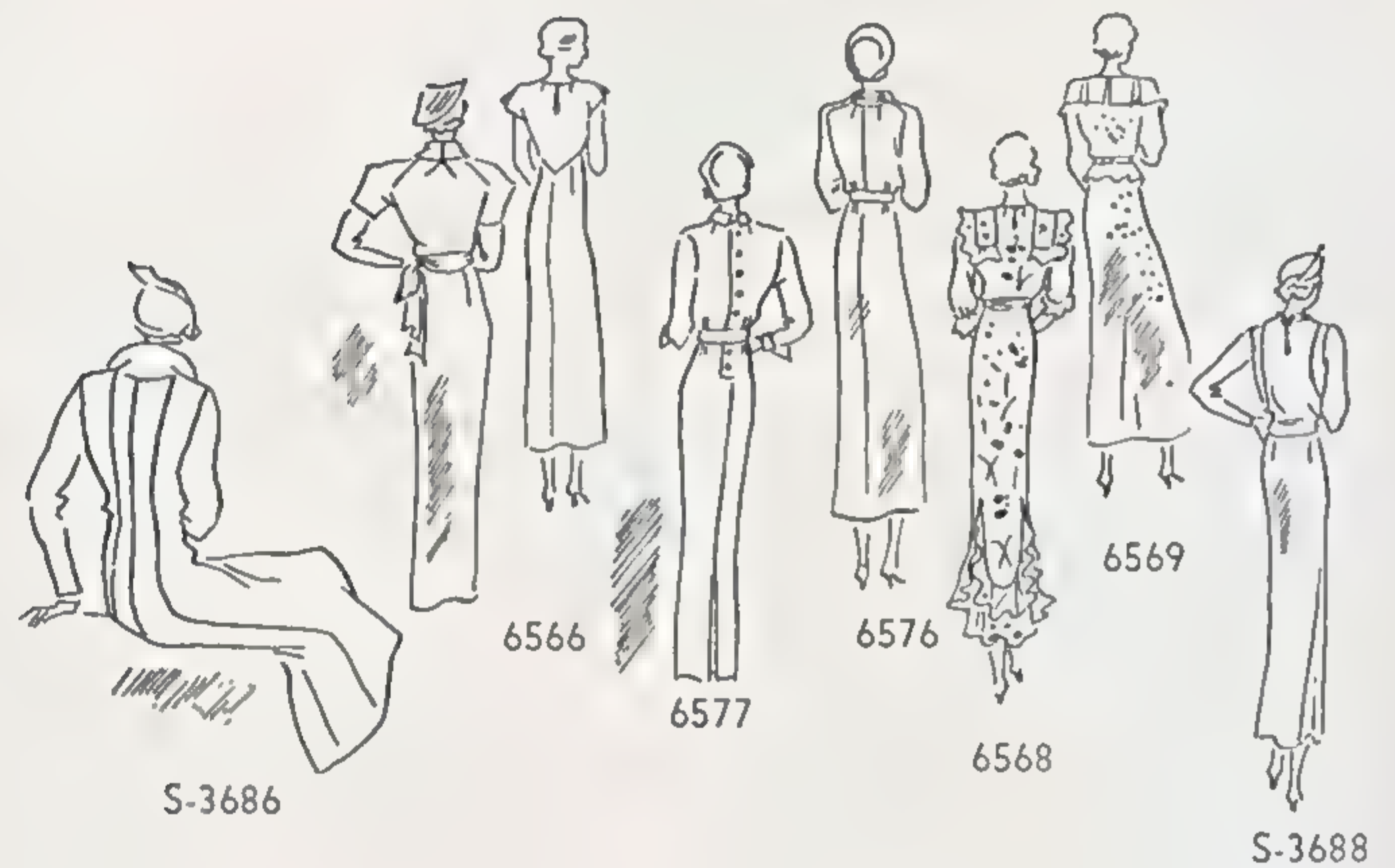
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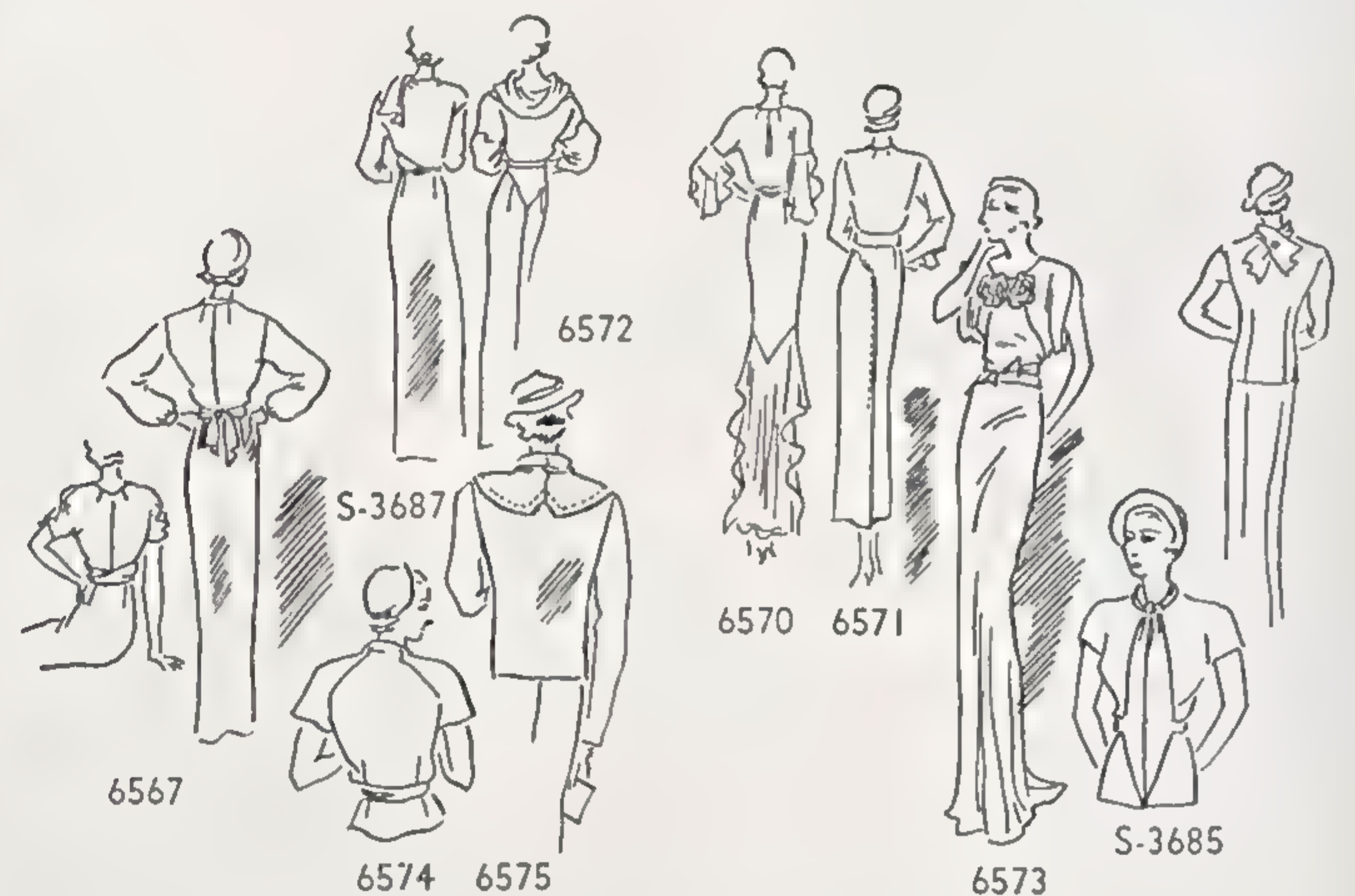
CLEVELAND

MIAMI BEACH

DETROIT



Turning their backs to you are the frocks illustrated on pages 65 and 68. They are designed for sizes: S-3686, 6566, 6577 in 32 to 42; 6576 in 32 to 46; 6568, 6569, S-3688 in 12 to 20; 30 to 38



Turn to pages 66 and 67 for the front views. Designed for sizes: S-3687, 6572, 6573, S-3685 in 32 to 42; 6567 in 32 to 40; 6574 in 12 to 42; 6575 in 12 to 40; 6570 in 32 to 44; 6571 in 32 to 46

MADEMOISELLE X

(CONTINUED FROM PAGE 51)

Comte de. . . . Yes, Nikki—you know him, Madame. Well, he was *enchanté* about me. I wore a new frock; it was of very pale, pale tulle and dark brown tulle, very billowy; it was a Chanel, "201," I believe. Do you remember it? No? Well, of course, I am used to remembering frocks now. It was lovely, and I had begged a friend to lend me her diamond and ruby bracelets. Nikki was quite wild about me and implored me to sit for some photographs. He takes beautiful photographs, don't you think, Madame? So I sat for him. In that dress. This way and that way. And he showed them to some of the big houses, and they were wild about them, too. So I posed for some more. I liked doing it very much, so finally I became a professional!

That is how it happened. My grandmother naturally does not approve, but I am of age. And *baboe* came to live with me here. I still call her so, although I know better—now. I am very happy here. I am the most sought-after model. One can't open a fashion magazine, either here or in America, but one finds me in it. I am *anonyme*

Mademoiselle X. . . . Friends tell me to go to America, to try the movies. But I know better than to do that! Thank God! I have no illusions, Madame. None. I will stay here, in Paris. Here, the people are crazy about me. I am not beautiful, but I have chic.

Did you see the picture of me in Talbot's red "Bolero" hat? It is almost ugly, isn't it?, but at the same time it is very alluring. *Fausse laide*, one would say. And did you see the one of me in the white ermine "burnoose," and the one in Lanvin's black astrakhan cape? There is nothing more chic, I assure you. Ah, yes, Madame, I am happy. I can dress up all day. I can wear all the furs, all the hats, all the frocks, all the bracelets, all the necklaces I want to, everything, everything. . . . And people admire me so much. They are crazy about me, *détraqué*. I know it. They tell me so. I've heard them. I've heard them when they see my pictures. They think I am fascinating, bizarre, marvellous.

In the photos, one can not see that I am not white. . . .

FOR YOUR *Form..*

FOR YOUR *Formal*

Yet practical enough for daily duty

• This new Vassarette is all that a formal foundation should be... and never has been before.

Simply perfect. Perfectly simple. No hooks or bones or foolish frills. Just line... line... rhythmic lines! Your back is utterly bare. Your bust beautifully expressed. You are firm and compact... yet gloriously free.

Luxurious as this Formal Vassarette may seem, you don't have to pamper it. Wear it with everything you own. Wash it as often as you please.

Remember, only Vassar can make Vassarettes. Always look for the name if you want the authentic article. Sold in the better stores. Formal Foundation, \$15... other Vassarette All-in-Ones from \$10... Girdles from \$5. Write us for the name of your nearest Vassarette Dealer. The Vassar Company, 2501 Diversey Ave., Chicago.

Below: the new Vassarette form-fashioned girdle with the new Vassarette adjustable bandeau.



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PEASANT LINEN..

Rough in texture, these linens in natural and "off white" shades are shown in smart suits, shorts and wrap-around skirts.



FANCY SEERSUCKER

A new light weight version of this accepted fabric is revealed in brilliant plaids, bold Mexican stripes and simple checks.



HORSE BLANKET CHECKS

A woven linen in vivid color combinations that has a "racy" air for the "new clothes" occasion.

Back from a triumphant season at southern resorts, and on the more exclusive cruises...these three EVERFAST fabrics are now to be seen in the smarter informal costumes for Spring and Summer wear.

Available in better ready-to-wear departments...in made up dresses and ensembles... look for the EVERFAST label...also at piece goods counters...for those who like to "sew their own". Write us for name of retail resource.

EVERFAST.

Fast to Sun...Fast to Washing...Fast to Everything... The Famous EVERFAST Guarantee

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I WANT TO BE AN ANGEL

(CONTINUED FROM PAGE 70)

was called, and refused to leave for New York. He was being difficult when a representative of the Angel called on him and informed him that he would leave for New York in twenty-four hours or be put on the spot. He left and made the show an enormous success.

Some Angels are not individuals at all, but whole multitudes of the Heavenly Host. There is a syndicate formed of hard-working business men down-town, whose major muses are banking, brokerage houses, and the like. But they have some knowledge of the theatre, and considerable flair, and, if they like a play, they are willing to put money in it as a sporting proposition. This clear-thinking syndicate is, of course, playing a losing game as the odds run, but they are having fun and have a legitimate chance to strike a smash-hit some day.

There is a well-known character on Broadway, the Sucker Angel. One representative of this ilk was a gentleman in New York society who fancied himself as a backer of a certain show. He put up a lump sum of many thousands of dollars. The play went into rehearsal. Then it appeared that not one, but all the ladies of the cast had to get their clothes at an expensive dress-maker's. The Sucker Angel paid for them. Then the play went on the road before coming to Broadway. Appeals arrived nearly daily for additional funds. They were dispatched. Finally, the show came to town. After the dress-rehearsal, several beauteous members of the cast got the Angel, who had been hanging around, to take them out for a soda in a neighbouring drug store. While he was fiddling around with checks, they helped themselves to large quantities of choice cosmetics and other things they saw about, and left in a body; again the Angel footed the bill. To the end of a disastrous run on Broadway, he paid and liked it. The only explanation for the behaviour of the business end and the staff is that anybody who was so hell-bent to be an Angel might as well pay for it.

There is such a thing as the synthetic Angel. There are some fine synthetic Angels to be had, too. A certain producing firm recently produced a very bad play. There were certain financial restrictions to the enterprise, as the firm was in the hands of receivers. The play opened out of town and was far from a hit. The actors were then called together and told that the bank, which had been appointed receiver, demanded drastic cuts in their salaries or would withdraw its support. A few days later, the same thing happened again, only this time the bank announced

that it would pay no salaries at all. The producers were most anxious to have the play go on, for their own sakes and that of the poor actors. They all sat around feeling low. Suddenly, a young man called Bill, who was presumably the company manager at seventy-five dollars a week, sprang to his feet. "By God," he cried, "I believe in this play. I have five thousand dollars saved, and, if you actors will play along with me on a percentage of the gross and no guarantee, I'll throw in my pile, and we'll all stick to the ship." The result of this gesture was that every one dissolved in tears. The play went on. But when Saturday night came, and it was to move on to the next town, there was suddenly no sign of Bill. It was eventually discovered that his gallant offer was a put-up job arranged by the producers in order to get the actors to work for nothing when the bank receivers had refused to go on with what was such a losing proposition. Bill was a synthetic angel manufactured on the spur of the moment to take the place of the real Angel, who had flown away.

There is the Angel who is distinctly eccentric, from a money-making standpoint. Mr. Davis of "The Ladder" is a prime example. He produced this play in many countries of the world, spending over a million dollars, although no one wanted to see the play, simply because its theme of reincarnation seemed to him a valuable lesson to the world.

Producers say that it is not so hard, even in these days, to find Angels. The trick is to find a good one. The city is full of button-clerks aching to sink their savings in glamorous revues.

And, of course, there are Angels who are in love with the leading lady, although that breed is rapidly disappearing. There is the Angel who is only the stooge for somebody else, like a famous female backer who is really only a mask for her husband's mind and money. There is the Angel who is really the author, but who is careful to conceal the fact. And always, there is that Arch-Angel, Otto Kahn. One day, a young hopeful in the producing business went to ask Mr. Kahn to back a play he had his eye on.

"I don't back plays," Mr. Kahn said. He went on: "I back people. I'm only interested in genius and talent. A producer whom I believed in, an author I thought had promise—I might back these, but not a play." Here is a very definite thought-out point of view on the subject of how to be an Angel. But Mr. Kahn is an exception; most angels only rush in where fools would fear to tread.

TO OUR CONTRIBUTORS

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HELENA RUBINSTEIN ANNOUNCES

A Startling New Scientific Beauty Discovery



From the great dermatological centers of Europe, Helena Rubinstein has brought a system of beauty care based on an entirely new principle. She introduces to the women of America a discovery for youthifying and beautifying the skin, which is far in advance of anything ever before achieved.

Come to her Salons. Witness on yourself the thrilling results of a beauty treatment which employs living hormones and the marvel of osmosis. See your skin take on new, natural vitality and glory. Feel the muscle structure of your face and throat invigorated, regenerated by rhythmic muscle massage. Watch your contours resculptured in the mold of youth!

If you wish to know and experience the beauty treatments of tomorrow—if you desire to benefit by the highest achievements in modern beauty science, you must come to the source—to the Salons of Helena Rubinstein. Come for authoritative advice on your self beauty care. Come for the newest notes in personality make-up.

Unique Beauty Creations Which Bring the Salon to Your Home

For you who lack the opportunity to visit the Salon, Madame Rubinstein has created two of her famous Salon treatments in concentrated form for your home use:—

The Hormone Twin Youthifiers

Two remarkable biological preparations which embody precious living hormones—natural elements necessary to rebuild worn-out skin cells and speed the youth-renewing process of nature! An awakening Day Cream, a rebuilding Night Cream which act in marvelous harmony to overcome dry skin, lines, wrinkles, crows'-feet and replace the dull, worn look of age with the vital freshness and beauty of youth! A corrective necessity to older skins—indispensable to dry skins during the trying winter season. Set, 10.00. Special strength, 15.00.

Youthifying Herbal Masque

Rich essences of twenty-three different youthifying, beautifying herbs make this Masque a little beauty miracle! You will marvel at the ease and speed with which it puts vibrant new life and elasticity into dull, drab, relaxed skin. You will rejoice to see lines and wrinkles smoothed out of existence and tired, falling contours of face and throat tautened to the outlines of youth. A perfect and much needed beauty

aid for every type of skin. Make it a twice-weekly habit. Rely on it to make you look your radiant loveliest on short notice! 2.00, 5.00 jars—ten to twenty-five treatments.

Make-Up to Glorify You!

GLAMOROUS POWDERS—Their misty-fineness and exquisite tones lend new enchantment to your skin. Every fashionable shade, including universally becoming Peachbloom! Textures, for Dry, Normal and Oily Skin. 1.00, 1.50, 3.00, 5.50.

EXCITING ROUGES—Rouges by Helena Rubinstein simply breathe youth! Their colors are clear, vibrant, life-like. Their textures are a marvel of smoothness. They cling for hours and hours! Choose vivid Red Geranium, orange-toned, ideal for blondes; dramatic Red Poppy, gorgeous on brunettes; chic, conservative Red Raspberry, for medium-toned skin; thrilling Red Coral, universally becoming. 1.00, 2.00, 5.00.

THRILLING LIPSTICKS—A lipstick of Helena Rubinstein's creation is a cosmetic classic! A secret blend of soothing, healing, nourishing ingredients and young, vibrant, permanent colors! A perfect little beauty treatment for your lips! Shades to match the Rouges! 1.00, 1.25, 1.50, 2.00.

ENTICING EYE MAKE-UP—New! Persian Mascara. The mascara of the gentlewoman! Leaves the lashes silky dark and protects their growth! Tear-proof, laughter-proof, rain-proof! And it will not smart the most sensitive eyes—because of its pure vegetable coloring. Black, Brown, Blue and the fascinating new Blue-green. 1.00, 1.50, 2.50.

Iridescent Eye Shadow—does magic things to your whole personality! Gives your eyes depth, mystery, new interest. Shades for all eyes, including the modish Blue-green, 1.00.

Eye Tissue Cream—prevents, corrects lines around the eyes. Keeps the lids smooth and young. Youthifies the whole eye area! 1.25. Eyelash Grower and Darkener, 1.00.

Hand Lotion—keeps the hands soft, white, young, despite winter winds. Beautifies overnight. 1.00.

Helena Rubinstein Beauty Preparations available at all smart stores and at the Salons. Prices subject to change without notice.

helena rubinstein

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WHY MEN LEAVE HOME

(CONTINUED FROM PAGE 41)

men of an outlet for the instinct to dress up and have handles to their names. So we've joined and developed Lodges on a gigantic scale. Probably one out of every three grown-up American men belongs to a lodge of some sort (it's good for business to join, even if you feel too old for that sort of thing). Some of these Lodges have high moral purposes and are very powerful. All of them have grips, passwords, secret rituals, initiation and degree ceremonies, intimate symbolic dramas, in which it is necessary to wear an appropriate costume or uniform. I propose, without telling you brotherhood secrets which are none of your business; without spilling any beans about the Sn*k*s, the R***h R**d, or the N*r*w P*th*y, to give you a glimpse of the beautiful, elaborate, and costly garments that we wear when you're not around, so that you'll stop accusing us of being devoid of good taste (and even decency) in the matter of dress.

SACKCLOTH AND SASHES

I've gone window-shopping with you, Eve dear, often enough for you to grant me a return engagement. So you will be kind enough to sit down beside me and look over some of the hundred-odd catalogues of the ancient and prosperous companies which do nothing else but design and sell fezzes, mantles, mitres, turbans, sandals, undershirts, and "historically correct tan crash sackcloth" to millions of American lodge members.

That beautiful confection of brocades and flowing sleeves of which I quoted the catalogue's technical and reticent description, for instance. It is the costume of a Sovereign Master. Imagine the feelings of Earl W. Gim-mick, vice-president of our hay and feed company, as he puts his unathletic, most unsovereign little body inside of Point d'Espagne lace; as he pokes his bony little wrists through ruched undersleeves of fine brocade. You wouldn't know Earl—he hardly knows himself. On his head is a brocade turban with a silk curtain and large gold bullion tassels; in his hand is a sceptre, heavily gold-plated and set with jewels, its open parts filled with silk. (You didn't know that a sceptre had open parts capable of being filled with silk? That shows how much you have to learn about What the Man Will Wear.) The costume, plus turban and sceptre, set back Earl, or his Lodge, about \$282. How many of you would spend that on a dress which was to be seen only by those of your own sex?

That's not the most expensive S*v*r*gn M*st*r outfit to be had, however. Look at No. 10557-T. Rich, dark colours. Train of superfine satin sweeping the ground. Rich embroidery, gilt bullion fringes, extra-fine crown set with very handsome stones. Desert-mould style crown, filled with silk plush. Robe and crown, around \$390.

As you turn the pages—dozens of them—devoted to the sunflower bathrobe effect of a Master of Despatch (something like \$112), or the red-and-gold splendour ("neat and rich, but not fussy") of a Prince Chancellor, or a Sword-Bearer's imitation

chain mail ("skirt bottom of frizette cloth"), or the "richly braided and adjustable" High Priest's robe, or the handsomely trimmed velveteen cloak of a Z***l, or even the modest oriole silk, full-lined, of a Pilgrim Penitent, you will notice the Oriental and Early Christian flavour of the costumes and you will be struck, not only by their cost and splendour, and the fine figure that Roy J. Durkin or Elmer Glintz would cut in them, but by their historical accuracy. Indeed, it may be said that thousands of deposed Princes, unsuccessful Crusaders, Persian Cavalry sergeants, and Assyrian Court eunuchs live again in the silk-tasselled figures of American refrigerator salesmen.

It's too bad that Lodges do not admit women (who are, however, allowed to form auxiliaries and Lodges of their own, such as the Eastern Star, the Household of Ruth, the Pythian Sisters, the Hooded Ladies of the Mystic Den). You would enjoy seeing me, and Elmer, and Earl, and Roy, and all the other Eminent, Pythagorases, and Past Exalted Inside Guards, in our costumes. The sight would give you a new respect for us. You might even be awed. If you weren't awed by Roy's satin ribbons, pomegranates, gilt bells, adjustable lower skirt, and jewelled breastplate with the names of the twelve tribes of Israel on it; if you were not impressed by Earl as a Shepherd in a "pelt made of imitation leopard skin, absolutely moth-proof" (about \$18.80 without wig); if you cracked a smile at the sight of me as an unlined Silesia angel with wings plain, not shirred, or at Elmer in his armour-bearer's outfit (light-weight for Southern States), I'd be surprised and chagrined.

JEWELLERY—AND SWORDS, TOO

And it's too bad you can't see some of our sashes (up to \$285 for set of eleven) and our collars—the reversible collars for Patriarchs; the combination Chain Collar made of twenty emblematic plates; the combination Past Grand and Past Chief Patriarch collars with gilt *jaceron* hand-embroidery on purple collarette, bullion trimmings, at around \$50 per half-dozen. The jewels, also, you'd like (though they are less expensive than the ones we occasionally give you to wear on your fingers or in your ears): a full set, hand-burnished from the crossed gavels of a Noble Grand to the L***p of a Scene Supporter, for around \$190. But jewels are a long subject, and I don't want to forget our swords (in Massachusetts, there is a factory that makes nothing but swords for Joiners). Swords are very important in our Lodges. We don't unsheathe them much—they're beautiful, but blunt. They give a man dignity and poise—if they fit. Very important that the sword should fit the man. Here, read this: "We etch the name of each Patriarch, free of charge, on the blade of the sword purchased . . . please state height of Patriarch, as upon his height depends the length of the sword."

These are ceremonial swords. There are others. The shield and sword of Goliath, for (Continued on page 80)



GIRDLE STYLE No. 406

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Fashion-wise New Yorkers say that in the matter of lingerie Jay-Thorpe is absolutely the last word. So when they tell you to entrust exquisite lingerie to Lux — well, it's a word the fashion-wise find sufficient!



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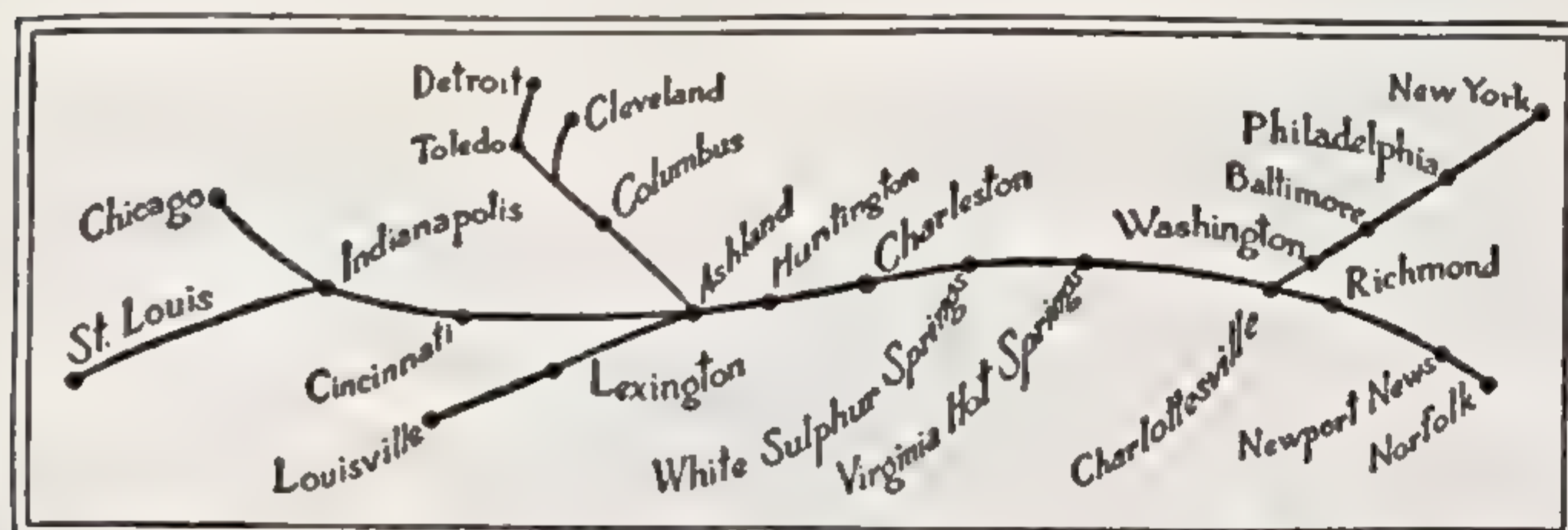
There's something different about the passengers who get off Chesapeake and Ohio's air-conditioned trains. Their clothes look fresh. Collars and cuffs are white. Their hats carry no cindery evidences of travel. Genuine air-conditioning, of course, does the trick. It cleanses the air, humidifies it, tempers it to spring-like mildness. And when a person travels hour after hour in perfect comfort... eats well, sleeps well, rests and relaxes... it's bound to make one feel fresh as a daisy at the end of the journey. Try it sometime.

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VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 31)

his structural aristocracy. Simonson lies between the humanity of Mielziner and the inhumanity of Jones. His designs have solidity, a strong sense of colour, and, in period plays, a leaning towards archeological detail. But his feeling for dramatic impact never leaves him. All three artists are technicians of the first order; responsible for most of the fine productions in America in the last decade or two.

- On the lower part of page 30, ladies and (we hope) gentlemen, is a still from the forthcoming film, "Nana," in which Anna Sten, that very delectable cat-eyed wench from Russia who stopped the show in the German film version of "Brothers Karamazov," is making her Hollywood debut. We fear for our men-folk.

- The Mexican woodcut thrusting its bold lines into the three "Nana" women, on page 30, is by a young man called Olin Dows, whose works are on exhibition now at the Ferargil Galleries. The fact that his family is well-known in Washington society (his mother is Mrs. Tracy Dows) does not seem to lessen his talent.

- The grim and shadowy shot at the upper right on page 31 is from O'Neill's newest play, devoutly produced by the Theatre Guild at the Henry Miller Theatre. In it, Selena Royle and Earle Larimore (married in fact, as well as in "Days without End"), act with real understanding. And Ilka Chase, whose bitter and desperate scene with Miss Royle injects the spark of life into the play's cold hearth of abstractions, gives the best performance of her career.

- The list now. But, no. So great has been our mental aridity that we have forgotten to mention two of the greatest delights of the last fortnight: the one being Garbo in "Queen Christina," the other being certain parts of the Russian Ballet. In this, her latest film, Greta Garbo shows a radiant intelligence and nobility that lift her far above her actress-contemporaries. John Gilbert is no mate for her, but she transcends him and the few lapses of the story with her extraordinary calm and power, her face (made lucent and fleshless by some previous immolation) haunting one after the film ends.

- As for the Ballet, it may seem meagre and imperfect to those who remember past glories, but to this reviewer, a creation like "Concurrence" (with its Derain settings), and dancers like the fourteen-year-old Baronova, the exquisite Toumanova, the electric Lichine, and the astounding Woizikowsky are sheer joy, not to be equalled by any other form of theatre.

- Our last wan hopes for appending the much-bruited list have now fled entirely, because we have to use up our remaining space with an apology and a correction. In the January 15 Spot-Light, we mentioned the El Greco painting, "Penitent Magdalen," as being one of the priceless acquisitions of the new Kansas Museum. It should have read, in any case, Kansas City Museum; and even that would have been partially inaccurate, for the painting was purchased by the William Rockhill Nelson Gallery of Art—at Kansas City, Missouri. Very sorry.

MARYA MANNES

WHY MEN LEAVE HOME

(CONTINUED FROM PAGE 78)

instance, with realistic splashes of blood "appropriately painted" on both sword and shield at the factory.

While, as a rule, we Joiners don't go in for much make-up and cosmetics, we are strong on wigs, beards, and masks. Long, satisfactory articles, made of genuine hair. Believe me, the timid, American features of thousands of garage owners and Lily Cup agents have been hidden behind this Authentic Persian Beard on Netting.

We are now on the brink of some of the great secrets, and I pause. My thesis is concerned with dress, so I will not bore you with a description of the full-length, natural, deodorized, etherized, wired, and select S***e, or the C****t, which is of imitation rosewood, or the long, rubber, very realistic Sn*k*s for P***o work, or the papier-mâché Altar of Sacrifice, or the Initiatory Degree Graveyard Scenery. I shall merely, with as much discretion as possible, call your attention to the hoodwinks, which prevent the candidate from seeing what he shouldn't. . . . But s**sh, ladies, I have already said t** m*ch. Let us quickly change the s*bj*ct.

Joiners and Lodgers, however, frequently appear in public, also. You have all seen, I am sure, conventions of the Nobles of the Mystic Shrine, that "playground of Masonry," so it is hardly necessary to tell you about their innumerable styles of Arab,

Zouave, Turkish, Moorish, and Iraqi vests, scimitars and pantaloons, or the fezzes, each embroidered with a star, a crescent, and the name of the Shriner's home temple—Aleppo, Mecca, Bektash, or Lulu, as the case may be. And anyhow, some of my best friends are Shriners. But do you know about the Concatenated Order of Hoo Hoo, or the Order of the Omah Language? Have you ever witnessed the Oriental Rite of Memphis and Mizraim? Have you ever studied the regulations of the uniforms of the Patriarch Militants Army of the I.O.O.F.? A General Commanding of the P.M.A. of the I.O.O.F. wears "a black silk plush stiff chapeau," (not hat—chapeau) "bearing at the top a fountain plume of white Polish coq feathers." His Chaplain-General, an "open Bible embroidered with gold bullion"; his Commissary-General, "a dead-gold cornucopia, spilling fruit. . . ."

I've spilled enough fruit, and you must be dead—or rampant. Too bad because I'd like to tell you about sandals, and the Sir Knights' Helmets, and the Headsman, and the Knights of the East Table, and the Vails, the Ephods, and the Lodge of Junior Conquerors. You have, however, probably got the idea, the first faint flicker of a notion, that men's dress, in these workaday United States, is not beneath contempt. If I've done my job, you will never call us drab again.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 64)

already well-trimmed cap by her whole-hearted belief in it, and I'm convinced. This eulogy arises because I saw there a collection of tulle evening dresses that are bound to leave every audience (but not the tulle) limp. My choice—if I have any—begins with a powder-blue satin slip revealed through layer upon layer of tulle in the same shade and finished off (here's the surprise) with one layer in chocolate-brown. It has the iridescence of an opal, and I defy any one to look other than tall, slithery, and silvery when swathed in this floating froth of a dress. All of this costs around \$185, which is not too much for complete triumph.

- Irene Franks is what I call a miracle-worker, a Merlin of anachronisms. She certainly has a way of taking past delights and remaking them into modern heart's desires. A patron of her shop, having tested her magic, came in the other day with her grandfather's topper—a thing of antiquity and hatter's plush, reeking with moth-balls. Miss Franks confessed to me that she expected to see three little mice, not pigs, scamper out of it. Well, Madame wanted Miss Franks to make of this old topper a 1934 hat, and Miss Franks did, without even cutting the crown. Is that good, or is it? For about \$5, she can make an old hat look like something pretty special.

- What could be more amusing to hang over your bar than Abraham Lincoln's saloon licence? If you want to get several leaps ahead of all your bar-equipping friends, go to the Louis XIV. Shop at 154 East Fifty-Eighth Street, and there it is. Dusty with years, it will add flavour to your new whiskey. And you will not want to leave with just that licence tucked away in your bag. The place is bulging with things you've long wanted and never expected to find. Mr. Miller, the collector, goes to all the far-flung places of the globe and, with the sure knowledge of a connoisseur, picks up a silver incense lamp which was on duty in a Gothic Cathedral for over four hundred years. A wax impression of a bust of Madame Du Barry dates its birthday back to the French Revolution. Authentic jades, priceless porcelain, and jewellery intriguingly designed and lovingly wrought. I know of no better way to spend a rainy afternoon, and, if you get Mr. Miller in the right mood, he will tell you intriguing tales of his travels, adventures, and friends. He is a *raconteur* of no mean ability.

- One of Abercrombie and Fitch's executives holidaying in the Catskills has made a super-find. He stumbled upon a colony of self-exiled French Canadians who cling to old customs, forgetting all others. Their women knit for their men-folk mittens—unbelievably warm ones—like nothing to be found in this country. They are of white yarn with individual designs on the back. These women were finally persuaded to click their needles more rapidly and to give this surplus to Abercrombie and Fitch. They cost under \$4, but you'll have to hurry, because these Canadian knitters won't.

- The way the old traditional smoke shops have of catching up to the new seems to be contagious, especially among the English. At Alfred Orlik's new shop at 395 Madison Avenue, you'll find a beautiful example of just what I mean. What took my roving fancy was a carry-on of an old Italian art. Hand-carved wood coated with gold- or silver-leaf made into lamps and candles, which sing, with the benefit of Mazda, "Lead Kindly Light," in a way to make even seasoned clubmen decide to stop at home. The lamps cost about \$18.50; the candles about \$5 a pair.

- So often, one's maids make a better curtsy than they do a figure. Shop-Hound's telephone buzzed constantly about it, and, since Shop-Hound was destined from birth to service, she went out to see what could be found—and you'll be surprised. This is good news. The A.I.C.P. (The Crawford Shop), a charitable organization of renown, is doing a swell job in maid's and cook's uniforms. All made to measure, turned out in remarkably short time, carrying out any individual quirks you may possess on this subject. Now I will come down to earth and discuss prices with you. There is so much service attached that it sounds expensive. But it isn't. Uniforms in washable cotton fabrics cost from around \$3.75 up; of celanese, from around \$8.50 up; of silk crêpe, around \$16.50. Tell your chauffeur to stop in at Madison and Sixty-Fourth Street and ask for Mrs. Smith. Never another wrinkle in your lily-white brow, or in your maid's uniforms.

- Whenever I sneak off to prowl in Rockefeller Center, I come back with a new light in my eyes. This time, I want to cheer the Courier Service of New York. Its main mission is to take the curious into the N. B. C. studios, to explain the Sert murals, to tell where the Diego de Riveras are hidden, and to investigate every nook and cranny of the Center. What really warmed the cockles of my heart was that Princes from Russia, artists from Paris, and architects from Rome make up part of this group of cultured and intelligent men and women who will show you sights of our city—not the banal ones, but the important and out-of-the-way places that we villagers, too, should know more about. If you are faced with the painful equation of host with out-of-town guests, you can solve it and earn the eternal blessing of said guests by turning them over to these charming people. And, if you have children on your hands for a day and their exuberance is more than you can cope with, the Courier Service will take them in tow, amusing, as well as educating them in the process. I say that it's high time for this European custom to receive acclaim and support in our efficiency-wracked America.

- Always a cop fancier, I was devastated by a policeman's jacket of navy-blue flannel—complete to the fitted back. Topped off by this on shipboard, you should cause, instead of relieve, traffic on the high seas. It comes from Martha West's. For under \$20.



*Its name is
Paradox*

CONSTANCE CUMMINGS' newest 20th Century picture will be "Looking for Trouble." Here Miss Cummings is shown wearing Stetson's "Paradox."

THIS is a very clever town hat—because it looks at once so innocent and so knowing. A rather difficult combination that—in a youthful off-the-face hat. Yet here it is—and its name is Paradox.

Paradox is made by Stetson—as you can tell from the superb quality of its material, from its simplicity and perfection of line. You may have it in felt or straw-braid. You may see it, and other new Stetson models, in fine stores throughout the country. . . . John B. Stetson Company, 358 Fifth Avenue, New York.



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BRIMS OVER PARIS

(CONTINUED FROM PAGE 22)

bambino effect. Once you see it (on page 22), you'll succumb. Agnès, also, introduces a new beret—a Florentine tam, full and worn listing softly over the ear—à la artist.

As a reaction against uncovered foreheads, Marie-Christiane has worked out a new trick—an upward and a downward movement at the same time. She folds a brim back from the face, then places some sort of decoration at centre front, so that part of it falls down and covers the forehead.

Weren't you astonished to see a pale pink hat on the cover of this issue? Pastel-pink straw in February? Incredible! But you will see as many pastel coloured hats as black or blue ones before Easter. A pale Fragonard-blue one, bound with navy-blue ribbon—what could be livelier with a blue suit? Or a pink one with a black tailleur. Or turquoise-blue, pale green, or natural. Or, if you like, a white hat.

The 1934 successor to the 1933 white piqué hat—is another white piqué hat. After all, what is there to compete with white piqué for crisp charm? Suzanne Talbot, who originated the famous white piqué hat of last year, makes two highly original ones. One is a daisy of a hat—its upturned brim nothing but a rim of white piqué daisy petals, and petal-cuffed gloves go along. The other has a braided coronet of white piqué.

Always, there are a few mad caps or silly hats to add spice to the collections. This year, too. Right off the head of Il Duce comes one idea. Having smuggled out of Italy a genuine "Fascisti" hat, Ira Belline, just for fun, copied it almost exactly, and her clients love it. From Austria, and anti-Nazi territory, comes another idea. Marie-Christiane picked up in that country one of the caps the anti-Nazi soldiers wear—a green canvas cap with a bunch of brown-and-white feathers stuck in a holster at the side. Back home in Paris, she copied it, and again clients loved it.

In all headquarters, the crowning hat material is straw. The earth has been scoured for new fine species; and from Java comes one so fine, "Le Roulis," that it takes a native fifty days to weave one hat. Toyo, or paper Panama—dyed in luscious pastels—is the pet of the season, but hard on its heels come the fine milans and picots from

Italy and the bengale straws from India. If you want something new—combine these fine straws with felt or antelope. Diametrically opposed to these refined straws are many rough, rustic, farmer-boy straws—one of the smartest being "Paille Rustique," the rough stuff men's summer sailors are habitually made of.

If not real straw, then synthetic straw. And so clever are some that you see at Montezin's, the famous house of straw in Paris, that a layman's eye is completely fooled. An extremely popular one is "Paille Alpaca," light as a feather on the head, faintly reminiscent of old-fashioned wool alpaca, and used by Patou and Agnès extensively. The silk spun by wild worms, as opposed to the output of cultivated silkworms, makes another rustic synthetic straw called "Sauvageon." Still another is made from a nettle grown in India and China, called "Paille Satinette." At Marie-Alphonsine's, a cellophane string is woven into a hat fabric.

Felt, too, has prepared itself for spring. Very light in weight is a new one, with a velvety surface like cham- ois, called "Le Faune." "Yacht" is another novelty felt for sports—the top of which looks like ratine, the under- side plain and smooth. You see it chez Descat, Marie-Alphonsine, and Maria Guy.

When it comes to evening hats—everything is sheer flattery. Made of old-fashioned horsehair, of malines, tulle, net, veiling, even embroidery anglaise—they are not much more than filmy veils developed into hats, half-revealing, half-concealing one's coiffure. In size, these may be large or small, and many of the large brims are unwired or unstiffened so that you can clip or pin or push them in any direction. This turns out to be a great convenience when you dance.

At Mainbocher's, you see something sensationally new for evening. Immense hats of black or brown embroidery anglaise, accompanied by quaint little shawls of the same cotton embroidery. They are meant to be worn with white or pastel evening gowns. Mainbocher also makes an amusing cap of malines, with a wreath of laurel-leaves such as Diana the huntress wore. Lanvin believes in tiny little Dutch caps or Egyptian head-dresses for evening. And Le Monnier caps the climax with evening berets.

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"THE UNUSUAL AS USUAL"

PALM BEACH, 1934

(CONTINUED FROM PAGE 29)

repeating the same performance at Palm Beach. This climate is unbelievable. It is the first Christmas I have ever spent in the tropics, which makes it less like Christmas than any other I have known, though far more enjoyable. Instead of snow, holly, green Christmas-trees, and red wreaths, Palm Beach has sun and bathing, silvered Christmas-trees, and coloured lanterns hung in romantic patios.

The Tony Pulitzers' Christmas-tree was whitewashed and trimmed in silver, all the packages wrapped in glazed white paper and tied with red and silver ribbons. Mary Brown Warburton's Christmas-tree—she is famous for her Christmas-trees, done every year in a different colour—was all in red and white, the tree white, and the decorations red. And the hundreds of packages were beautifully wrapped in various kinds of paper (but always red and white) and tied up in the most original manner, with white organdie ruching by the yard, crocheted lace, organdie edged with red tatting, and watered ribbons by the bolt. Some of the packages were decorated with little tufts of red and white feathers; others could be picked up by rings made of red and white gloss bracelets, and others had wired loops of cranberries and popcorn.

PATIO LUNCHEON

I lunched on Christmas day with Mrs. Wanamaker Munn, and her Christmas-tree was silver trimmed in blue. All of the packages were done in glazed sapphire-blue paper and tied with red ribbon, and Mrs. Munn and her daughter were dressed alike in white dresses with touches of sapphire-blue, and the tables set in the patio had blue covers, glass, and china.

It was a very gay lunch party, with Mr. Bradley's turkey brought in alive during lunch. The story is that the famous Mr. Bradley of Palm Beach sent Mrs. Munn an enormous turkey for Christmas. It arrived alive in a crate, and, when Mrs. Munn saw it, she said, "I can not kill it and eat it." And so, it was set free in the patio, where it remained to dine with the family on Christmas Day, instead of the family dining on it. All during lunch, it wandered contentedly about. But the most amusing event of the day was the moment when, the Christmas presents having been distributed, the dogs got theirs. Mrs. Munn called each dog by name, and it came trotting up to receive a little muslin bag tied up in red ribbon and containing sausages and other delicacies in a dog's life.

I find Palm Beach greatly changed since I was last here. It is more manicured than it was then. In that day, there were, so to speak, holes in the scenery. Now, I think, it is one of the most beautifully complete places that I have ever seen. The houses are astonishingly beautiful—though too much alike. I am sure that the next generation will not go in for so many valuable works of art in a tropical setting. They are out of place—and their influence on life is too strong. They force one to dress for dinner, a custom to which the climate is not suited. I think one of the great attractions of the south of France in the

summer is the fact that it is *not* the thing to dress there for dinner.

It seems to me that the pioneers at Palm Beach got off on the wrong foot. They started on a palace-building scale and couldn't come down to the glorified beach house, which was what they really wanted. The North African house or the Pompeian villa would be the ideal house for Palm Beach—and I make a wager that before ten years have passed, that will be the only type of house built. The new Seminole Golf Club is the most ideal conception of a building for this climate that I have seen in Florida. It reminds one of Penang and the Malay States.

However beautiful it may be to see a great room in a Renaissance Palace hung with tapestries and old velvets, it is out of place in Palm Beach. A view of the ocean breaking on a sandy beach through a vista of waving palm-trees, from a window dressed up with two pairs of curtains—one of rich velvet and the second of taffeta—is so incongruous that I can not bring myself to like it. I sigh for the houses of North Africa, with their whitewashed walls, their leather-covered banquettes, their cool, dark interiors dimly lit by small windows piercing thick walls.

If one finds Palm Beach *grand*, it is nothing to Miami! Strung along Miami Beach, there are Italian palaces that rival those on the shores of Lake Como, and even the great palaces of Colonna and Simonetta in Rome. And the Sea Spray Club (if I remember rightly) is a sort of monument to the *décor* of all the Ziegfeld "Follies."

But the people on the "lot" in Florida don't dress the part. Three fashionable young ladies of the younger generation, who came down to Palm Beach for the first time this year, went to a cocktail on the first day of their arrival dressed up in the well-known "Ascot" manner—in printed chiffons, big hats, gloves, parasols, and all the rest of it. They never repeated the performance, for it was obvious that they should have worn knitted pyjamas—trousers and sweaters—and carried beach bags filled with the necessary accessories.

SOME PALM BEACH POINTS

And, by the way, do you know that you must have a rubber bathing-suit in Palm Beach—and everywhere else, next summer? Another thing, don't go to stay with any one in Palm Beach unless you can drive yourself about independently. It is an unwritten law in Palm Beach that a guest provides his own car. (One can hire cars for very little from the Drive Yourself Rent Services.) Carry your own bath-towels with your bathing-suit. Have a sweater to slip on when the sun goes down. Buy yourself a pair of rubber pumps with heels and wear them in the morning like sandals. Don't "dress up" in the daytime—it isn't smart. Don't wear dresses with trains if you are going out to dance at night. Take a sports coat instead of an evening wrap when you go to dine on a yacht. And don't wear fur-trimmed wraps in the tropics.

"HIM"

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MAKES THIS

which will kill
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Why 50c worth of Pepsodent equals \$1.50 of other kinds

Because—Pepsodent Antiseptic is 3 times more powerful in killing germs . . . therefore it goes 3 times as far when mixed with 2 parts of water

HERE'S a simple way to save one dollar. Buy 50c worth of Pepsodent Antiseptic. Then add 2 parts of water. That makes as much fine antiseptic as \$1.50 spent for ordinary kinds. So you put the dollar difference in your pocket.

People have found, too, that Pepsodent gives greater protection against germ infections, colds and unpleasant breath. This extra health protection and extra money-saving are the results of Pepsodent's astounding germ-killing power.

What you ought to know

What you should clearly have in mind is this: *there are two kinds of mouth antiseptics*. One kind kills germs when it is used full strength. It should *not* be mixed with water—even in equal parts.

But Pepsodent—the other kind—can be mixed with water. Two equal parts of water can be added and *Pepsodent will still kill germs in less than 10 seconds*.

Thus Pepsodent Antiseptic goes 3 times as far. Gives you 3 times as much for your money. Makes \$1 do the work of \$3. That saving mounts up mighty fast!

Be safe!

Saving money is only half the story. Diluting weak antiseptics fools you by a false sense of security. When treating colds it's better to be safe than sorry. That holds for unpleasant breath (halitosis) as well. The assurance of a pure, sweet breath for 1 to 2 hours longer is what Pepsodent Antiseptic offers you by virtue of its greater power and higher efficiency.

Use the antiseptic that is *safe* when used full strength—but when mixed with two parts of water still kills germs in ten seconds. Rely on Pepsodent Antiseptic. Science's greatest discovery in antiseptics in the last 50 years. Be safe—safeguard your health and save your hard-earned money.



AMERITEX PRESENTS

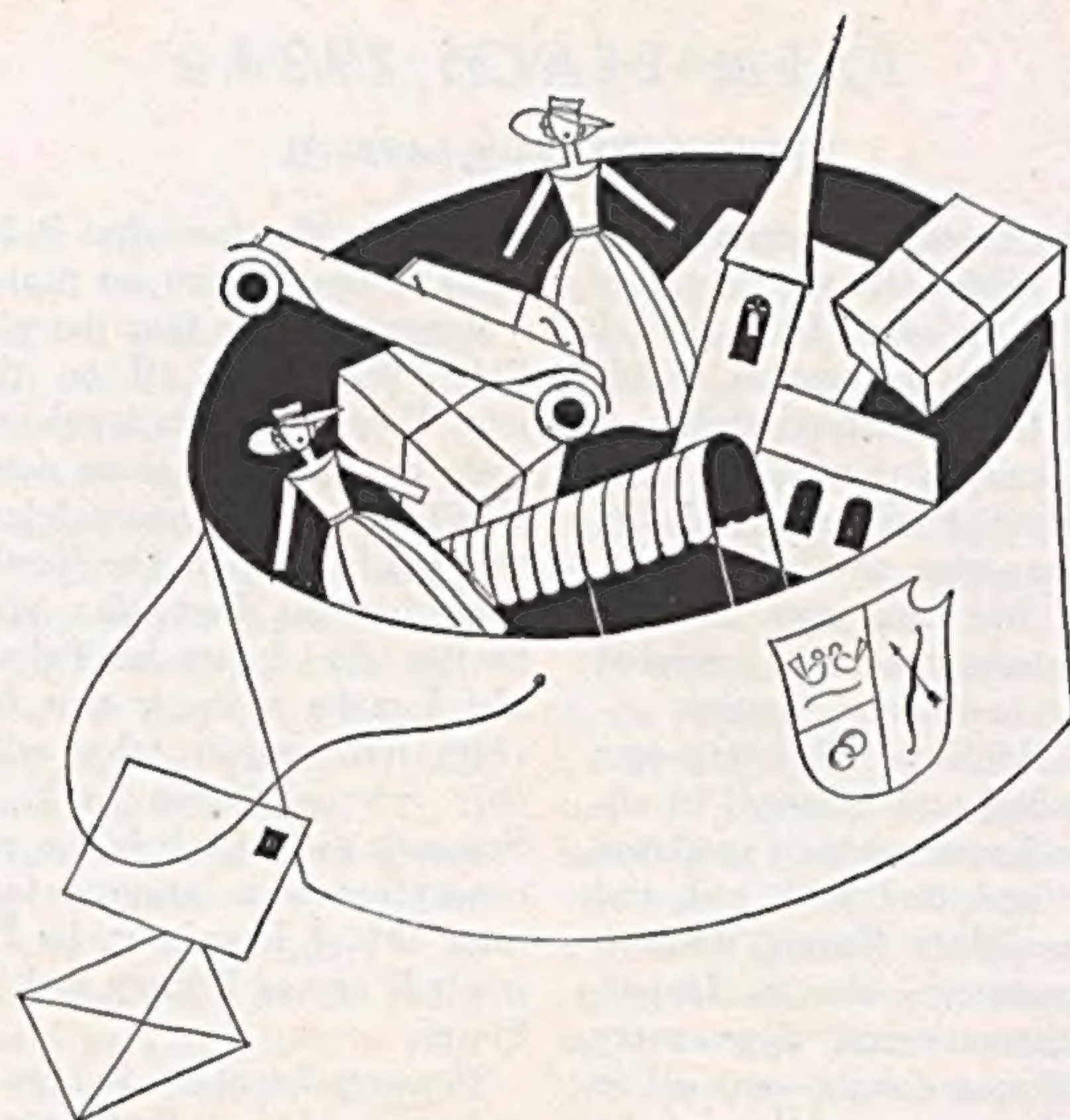
Cottons



Cottons, linens, sudanettes designed and made in America for under-the-sun fashions. Kravat will borrow its weave and printed patterns from men's haberdashery. Linens . . . the only ones made in America . . . appear in spongy, rough, porous textures for the new season. Colors run the scale from bright, primitive notes to soft pottery tones. You'll find these new fabrics, by the yard, and in smart dresses in the best specialty and department stores . . . Remember the name when you shop for them . . .

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1412 BROADWAY, NEW YORK, NEW YORK



A COMPLETE WEDDING IN A PACKAGE

No bride should be bothered with a thousand and one details when the Wedding Embassy stands ready to take them off her hands. Just how does this service work?

It's all quite simple. You are going to be married. You decide that your budget for the entire affair (from your wedding gown and trousseau down to your photographs) shall be a certain amount. Naturally, you want the smartest possible wedding and the most attractive trousseau that this sum can buy.

Miss Marie Coudert Brenning's Wedding Embassy, having guided some 600 other brides, can be your guide also. Her service includes such matters as the arranging of the bridal procession, the reception, the ordering of invitations, bouquets, decorations, gifts for bridesmaids and ushers. Miss Brenning will help you budget your trousseau allowance, shop for your clothes, get an unusually distinctive bridal gown, supervise your wedding rehearsal, even plan your wedding trip.

You may avail yourself of as many or as few of these services as you wish. Each wedding is an individual problem. Miss Brenning's province is merely to help you solve your problems to suit your own particular ideas.

You might expect this service to be expensive. On the contrary, it costs you nothing. And Miss Brenning procures everything for you at exactly the price you would pay if you bought it yourself—or, in many instances, for less.

For further details you are invited to write to Miss Brenning.



THE WEDDING EMBASSY, INC.

THIRTY-TWO EAST FIFTY-SEVENTH STREET, NEW YORK CITY WIC. 2-2044



These fortunate people have forgotten it is night, forgotten they have miles yet to journey, forgotten a chill and importunate world outside. Helping them to forget is the deep quiet luxurious comfort of the Body by Fisher in which they travel, and the consciousness that they will remain unblown and immaculate when they arrive. The smart Fisher Ventipanes controlling No Draft Ventilation perform that latter service for them, and the new spaciousness of Body by Fisher, the new breadth and depth of seats and cushions, the new and richer beauty of appointments all contribute to a complete sense of well-being almost beyond price. It is such distinctions as these which invite your critical examination, and make Body by Fisher the only bodies worthy of General Motors cars.



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"I LIKE THE MILDNESS
AND FLAVOR OF CAMELS"

MRS. THOMAS M. CARNEGIE, JR.

■ Mrs. Thomas M. Carnegie, Jr. deserts New York early in the season to spend her winters on the Carnegie island (Cumberland Island) off the coast of Georgia. Besides being a paradise for her two small sons, it gives Mrs. Carnegie the sandy beach and woods she loves and one of her favorite sports, trap shooting with her husband. In the summer she is at Newport in her lovely house. She loves animals and her favorite fox terrier, Bozo, who was born and raised in Newport, goes everywhere with her. She is a deft and delightful hostess and her shrimp Newburgh, southern style, is excelled only by her Georgian wild turkey with wild rice. She always smokes Camel cigarettes.

"I NEVER TIRE OF THEIR FLAVOR"

"They always taste so *good*. They are smooth and rich and certainly prove that a cigarette can be mild without being flat or sweetish," says Mrs. Carnegie. "Camels never make my nerves jumpy or ragged, either. And they're so popular that keeping enough in the house over week-ends is a problem."

That is because steady smokers turn to Camels knowing that they never get on the nerves. Women especially appreciate this. And they like the smooth flavor of the costlier tobaccos in Camels. For a cool, mild cigarette that you enjoy no matter how many you smoke, try Camels.

CAMELS ARE MADE FROM FINER,
MORE EXPENSIVE TOBACCOS THAN ANY
OTHER POPULAR BRAND



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Camel's costlier tobaccos are Milder



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